THE JOURNAL OF THE MUSIC ACADEMY MADRAS

A QUARTERLY

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. XX **1949** **Parts I-IV**

"I dwell not in Vaikuntha, nor in the hearts of Yogis nor in the sun; (but), where my Bhaktas sing, there be I, Narada!"

EDITED BY

T. V. SUBBA RAO, B.A., B.L.,

AND

V. RAGHAVAN, M.A., P.hD.

1949

PUBLISHED BY

THE MUSIC ACADEMY, MADRAS

115-E, MOWBRAYS ROAD,

MADRAS-14

Annual Subscription:—**Inland Rs. 4; Foreign 8 shs. Post Paid.**

NOTICE

All correspondence should be addressed to Dr. V. Raghavan, Joint Editor, Journal of the Music Academy.

Articles on musical subjects are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

All manuscripts should be legibly written or preferably typewritten (double-spaced—on one side of the paper only) and should be signed by the writer (giving his) address in full).

All articles and communications intended for publication should reach the office at least one month before the date of publication (ordinarily the 15th of the 1st month in each quarter).

The Editor of the Journal is not responsible for the views expressed by individual contributors.

All advertisements intended for puplication should reach the office not later than the 1st of the first month of each quarter.

All books, moneys and cheques due to and intended for the Journal should be sent to Dr. Raghavan, Joint Editor.

ADVERTISEMENT CHARGES

COVER PAGES :	Full page	Half page
Back (outside)	Rs. 25	
Front (inside)	„ 20	Rs. 11
Back (Do.)	„ 20	„ 11
INSIDE PAGES :		
1st Page (after cover)	„ 18	„ 10
Other Pages (each)	„ 16	„ 9

Prefernce will be given to advertisers of musical instruments and books and other artistic wares.

Special position and special rates on application.

The Journal of The Music Academy

Madras

A QUARTERLY

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. IV. 1933 Nos. 1 to 4

THE JOURNAL COMMITTEE

Editor

MR. T. V. SUBBA ROW, B.A., B.L.

Editorial Committee

VIDVAN TIGER K. VARADACHARIAR.
MR. P. G. SUNDARESA SASTRI, B.A.
PANDIT S. SUBRAHMANYA SASTRI.
MR. P. S. SUNDARAM AIYAR.
,, T. L. VENKATARAMA AIYAR.
,, SRIPADA RAMAMURTY PANTULU, B.A.

Manager

,, K. S. VISWANATHA SASTRI, B.A., B.L.

ஸ்தாராம தபோவன
வாசக சாலை

Published by

THE MUSIC ACADEMY, MADRAS

323, Thambu Chetty St., G. T., Madras.

Annual Subscription :—Inland: Rs. 4 ; Foreign : 8 shs. Post paid.

NOTICE

All editorial correspondence should be addressed to the Editor.

All business correspondence should be addressed to the Manager.

Articles on musical subjects are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

All manuscripts should be legibly written or preferably type-written (double spaced—on one side of the paper only) and should be signed by the writer (giving his address in full).

All articles and communications intended for publication should reach the office at least one month before the date of publication (ordinarily the 15th of the 1st month in each quarter).

The editor or the Academy is not responsible for the views expressed by individual contributors.

All advertisements intended for publication should reach the office not later than the 1st of the first month of each quarter.

All moneys and cheques due to and intended for the Journal should be sent to the Manager at No. 323, Thambu Chetty Street, G. T., Madras.

ADVERTISEMENT CHARGES

	Per issue. Full page.	Half page.
COVER PAGES:		
Back (outside)	Rs. 25	
Front (inside)	... „ 20	Rs. 11
Back (Do)	... „ 20	„ 11
INSIDE PAGES:		
1st page (after cover)	... „ 18	„ 10
Other pages (each)	... „ 16	„ 9

Preference will be given to advertisers of musical instruments and books and other artistic wares.

Special positions and special rates on application

5% discount for cash with order

Contents

	Page
THE DECLINE OF TASTE—EDITORIAL ...	1
THOUGHTS ON SVARAMELAKALANIDHI—By S. Ramamurti Pantulu ...	2
THE MELAKARTA RAGAS: CAN THEY BE IMPROVED?—POSSIBILITIES FOR A NEW SET—By T. R. Ramakrishnan, L.M.P ...	7
THE SUDDHA SVARA SAPTAKA—By *Hulugur* Krishnachariar (*Hubli*) ...	9
LATER SANGITA LITERATURE—By V. Raghavan, B.A., (*Hons*) ...	16
SANGITA SUDHA (*continued* from page 128) ...	27
ABHINAYA SARA SAMPUTA (*continued*) ...	41
LATER SANGITA LITERATURE—V. Raghavan, B.A., (*Hons.*) (*continued* from page 24) ...	50
THE MADRAS MUSIC CONFERENCE, 1932, OFFICIAL REPORT ...	85
THE SCALE OF NOTES FOR SAMA GANA—By S. Sankaranarayanan ...	150
INDIAN DANCE—By Sri Ragini Devi ...	153
MECHANIZATION OF SOUTH INDIAN MUSIC—By G. V. Narayanaswami Iyer	154
EXTRACTS FROM PERIODICALS:	
How To Sing ...	157
Taste ..	158
Doing It Badly ...	161
Hearing Inwardly ...	162
OBITUARY ...	163
REVIEWS ...	164
NOTES AND COMMENTS ...	169
THE TEACHERS' COLLEGE OF MUSIC ...	178
COMPETITION RULES:	
Sir Purandara Das Padam ...	180
Ashtapadi ...	180
1933 Conference ...	181
GENERAL BODY MEETING 1933 ...	183
BOOKS & PERIODICALS RECEIVED ...	185
1932 CONFERENCE CONCERTS ...	185
THE ACADEMY'S CONCERTS ...	186
1933 CONFERENCE CONCERTS ...	187

LIST OF PORTRAITS

Some Famous Musicians of S. India	*Frontispiece*
The Madras Music Conference, 1932	
The Honble Dr. Raja Sir Annamalai Chettiar, KT., L.L.D.	*Facing page.* 85
,, and Vidvan Tiger K. Varadachariar etc. on the Opening Day	,, 92
The President of the Academy, the President of the Conference and other *Vidvans* assembled therein	,, 97

ERRATA

Page	*Column*	*Line from the top*	*Line from the bottom*	*For*	*Read*	*Omit*
Contents' Do	Right	6th	...	'27'	'25'	...
1	Right	14th	...	...	...	'of'
2	Left	17th	...	'author'	'editor'	...
Do	Right	...	3rd	'datails'	'details'	...
43 (head-line)				'Sangita Sudha'	'Abhinaya Sara Samputa'	
Do	Right	12th	...	'ाचिस'	'साचि'	...
44	Do	...	9th	'तिरश्चिना'	'तिरश्चीना'	...
45 (head-line)	...	...	'Sangita Sudha'		'Abhinaya Sara Samputa'	...
47 (head-line)	...	...	'Sangita Sudha'		'Abhinaya Sara Samputa'	...
162	Right	...	2	'*Form*'	'*From*'	
168	Left	...	18th	'to attain, to possess and to seek'	'to seek, to attain and to possess'	...
Do	Do	...	11th	'it'	'a civic community'	...
171	Left (Footnote)		...	'180'	'179'	...
172	Left	5th	...	'has'	'had'	...
172	Do	...	4th	'28'	'29'	...
177	Left (Footnote)	...	...	'185'	'184'	...

SOME FAMOUS MUSICIANS OF SOUTH INDIA

Ghatam Narayanaswami Aiyar (*Umayalpuram*)	Ramnad Sreenivasa Aiyangar	*Patnam* Subramania Aiyar	Pandi Doraiswami Tevar	Maha Vaidyanatha Aiyar	Narayanaswami Appah	Radhakrishna Aiyar (*Valady*)

The Journal of The Music Academy Madras

A QUARTERLY
DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

VOL. IV. 1933 No. 1 to 4

THE DECLINE OF TASTE

THE history of South Indian Music during the last quarter of a century is the lamentable change over, from the reign of soulful melody, to the tyranny of the mechanical drum. *Raga* has been dethroned and *Tala* has usurped the supremacy. The practice of mathematical *svara* permutations has frozen up the fountains of creative joy of the emotional spirit. To-day it is the scale that is attacked; the *raga* is seldom rendered. This mechanical attitude of the musician has had its reaction upon public taste. A singer has come to be esteemed less for those exquisite touches of melody that move even non-sentient beings, than for the number of *svara avruttas* with which he can overwhelm the drummer. Equally reprehensible is the vice which, with an interminable load of monotonous *sangatis*, overburdens the graceful and delicate musical forms of the master composers. A certain measure of latitude for indulging in phrase extension may not be improper, where it is governed by good taste and a regard for and understanding of the *bhava* of the compositions. It is not true freedom which ill accords with discipline. Another weakness which is characteristic of the age we live in, is the craze for speed thrills. No more is heard of the soft and restful rendering of the great passion modes, with graceful glides and long drawn notes, the favoured haunts where the spirit of the *raga* forever dwells! The age of *Melody* is gone; that of the *Drum*, the *Morsing* and the *Kanjira* has succeeded!

THOUGHTS ON SVARAMELAKALANIDHI

By

Mr. S. Ramamurti Pantulu

With the rapidly growing interest in music in this province, of which we see much evidence to-day, and the diffusion of musical knowledge, the need is being felt for reliable publications containing authentic versions of our old treatises on music, so as to help us in a correct understanding of the basic principles, the foundations and the structure out of which the music of the present day has evolved. It is therefore gratifying to note that Mr. M. S. Ramaswami Ayyar has brought out a new edition of *Svaramelakalanidhi* with text in *Devanagiri*, accompanied by a free English translation thereof and preceded by an explanatory and exhaustive introduction, neatly printed and got up by the Diocesan Press, Madras. The author is a well known figure in musical circles, whose enthusiasm for research has resulted in welcome additions to the existing literature on South Indian music. It may also be expected that his indomitable perseverance will be productive of many more volumes in this line and will entitle him to be called the historian of Carnatic music, whose service in the field of musical literature is of a useful and abiding character. Though it may be partly true to say that in music, which is both a science and an art, the usefulness of theoretical book-lore is necessarily of a limited character, it cannot be gainsaid, that publications of this kind are really helpful in tracing the outlines of music as it existed in the distant or recent past.

Svaramelakalanidhi represents probably the first of a series of attempts at codification of our music, the need of which appears to have been felt in many places during the period roughly corresponding to the 17th century, when music was observed to have drifted so far away from the older theories of **Bharata** and **Sarngadeva** that it became impossible to detect even a faint shade of resemblance thereto, or to put it more correctly, to reconcile the ancient theories with the subsequent practice. We have other treatises of this type written with the same object (codification of the then existing music so as to prevent it from still further straying away from its main boundaries) such as *Raga Vibodha*, *Shadraga Chandrodaya*, *Sangita Parijata* etc. As pointed out by Mr. Ramaswami Ayyar, *Svaramelakalanidhi* being apparently the first attempt of the kind during that period, its value as reflecting the music of the time, is really great and the thanks of the public are due to Mr. Ayyar for his timely publication of this important treatise, not only for the trouble he took in obtaining as reliable a version of the original as possible and translating the same into English but also for the elaborate explanations which he has given in his introduction which will be of very great help in the solution of the difficult and vexed questions of *Melas* and *Svarapramanas* which are always engaging the attention of experts. In this view, this publication is both useful and welcome and while appreciating the spirit of the many valuable observations which the learned author has made in his characteristic lively style, I venture to invite attention to a few aspects of music dealt with by him which may not be clearly understood by laymen like myself, who want to get at the datails of musical science, as much as it is possible to do from printed matter.

Firstly, though this is a very minor point, the author lays some stress on the significance of the term '*Amatya*' affixed to the name '*Rama*' (thus making it *Ramamatya*), and warns the reader against blindly accepting unhistorical and therefore untruthful statements. He seems to think that the use of this term would necessarily imply that **Ramamatya** was a responsible minister or state officer which in fact he was not. But we see from the history of Andhra poetry. during the reign of **Krishnadevaroya** and of his successors that the term '*Amatya*' is found appended to the name of almost every poet that flourished at the time; even the illustrious author of *Andhra Bhagavatam* who had nothing to do with these monarchs was also known by the name of *Potanamatya*. So that, this appendage seems to connote rather an honorific suffix than any ministership, as many non-ministers were known to carry it with their names. Therefore the name '*Ramamatya*' does not appear to imply any unhistorical or untrue statement.

Secondly, as regards *sudda svaras*, we come across the statement: 'Three different authors, **Ramamatya**, **Ahobala** and **Bhatkande** chose the *same suddha svaras* for their *Suddha* scales (italics are mine) and yet arrived at three different *ragas*, namely, *Mukhari*, *Kapi* and *Bilaval* which are said to be respectively, *Kanakangi*, *Kharaharapriya* and *Sankarabharana* of the *Carnatic* music'. It may be a fact that these illustrious *Lakshanakaras* gave different names for their *Suddha* scales, but we do not know if it would be quite correct to state that all the three meant the same *svaras* when they used the terms '*Suddha svaras*', or that the *srutis* or *tonal* values of the *suddha svaras* of Ramamatya were the same as those of the *suddha svara saptakas* advocated by **Ahobala** and **Bhatkande**. If they are to be accepted to be identical, we would be landed in the patent absurdity that the same *svaras* had produced three entirely different melodies or *ragas* according to three distinguished authorities on music. It would have been very helpful if more light was thrown on the exact *tonal* values (in terms of the 22 *srutis* or otherwise) of the *suddha svaras* advocated by these three authors.

Thirdly, we find that the changing and progressive character of music comes in for a good deal of treatment at the hands of Mr. Ayyar and we have nothing but praise for such unexceptionable sentiments as those contained in the statement: 'We cannot afford to live on our heritage however great it may be except at the peril of stagnation but must ever progress and conquer 'fresh fields and pastures new'. If really we are progressing in the matter of quality and quantity of our music, we may perhaps be justified in neglecting our heritage or paying secondary attention to it. But a dispassionate survey of present-day music by any music-lover, not to speak of experts, reveals a dismal and dispiriting state of things. What is our achievement in the field of original compositionssince the glorious epoch of *musical* renaissance inaugurated by **Sri Tyagaraja**, **Dikshitar** and **Syama Sastri,** or **Arunachala Kavirayar** and **Gopalakrishna Bharati**? Can we boast of any new variety of songs, (except imitations or adaptations of the old *Varnamettus* masquerading in the guise of new compositions) embodying a new orientation of our music, either in melody or time-measure, which can lay claim to any wide popularity? Even the very facts mentioned by Mr. Ramaswami Ayyar in his introduction would seem to indicate retrogression rather than progress. Now everybody recognises that music changes with the passage of time (the change may be for the better or for worse), but we are led to think from the tenor of his remarks that such changes are too quick, comparatively, to fit in with established theories at any given period of musical history. He says that 'between *Svaramelakalanidhi* and *Chaturdandiprakasika* there elapsed a full century and a little more and the musical systems worked

out in both the books must, on account of the progressive nature of the art, be necessarily different from each other' and that Ramamatya's *Sankarabharana* is not the modern *Sankarabharana*, nor were his *Bhairavi* and *Sriraga* the same as their modern namesakes. If during every century music undergoes such complete transformations as to bring about violent changes in the musical system itself, then I am afraid not only can we at any time have no reliable working basis for our music but any musical system for the matter of that would be quite worthless to serve as a practical guide for musicians. Because, as he himself says, *lakshya*, should be followed whenever it conflicts with the existing *lakshana* and the former according to him seems to be a musical *chameleon* which changes its colour so often that any record of it (its theory) in the form of a treatise cannot be correct for any appreciable length of time. For, this elusive substance would change even before the ink of the author is dry on his manuscript. If this statement is to be accepted as true, it is quite likely that the music we are now hearing has so completely drifted from its original moorings as probably to be unlocalisable or unidentifiable in many cases, as it is about a century since the Carnatic musical trinity gave out to the world their beautiful compositions which is the only original music heard and appreciated by an overwhelming majority at the present day. Again, as for the progressive character of our music, it is said that **Sarngadeva** recognised 12 *vikrtis*, that **Ramamatya** eliminated 5 of them on the plea of merger, and that **Somanatha** and **Venkatamakhi** regarded such elimination as a good precedent and piously followed the example set by **Ramamatya**; Mr. Ayyar, three centuries after Venkatamakhi, followed this hallowed doctrine with all respect and still further eliminated two *vikrtis*, with the result that only five of these dwindling entities are permitted to live at present. This shows clearly that even in the 12th or the 13th century **Sarngadeva** detected or sensed 12 distinct *vikrti* notes and four centuries after that time the musical ears of the artistes and pandits became so dull as not to be able to perceive more than 7 of them. Now in the year of grace 1933 we find another musical author seriously advocating, on the ground of the so-called merger, what he calls *Laghumelakarta* of 32 *melas* formed out of the surviving 12 notes. Now, does the change from 12 *vikrtis* to 5 represent progress or retrogression? I am afraid that this suicidal doctrine of merger pursued to its logical sequence can even be utilised to justify a gradual restriction of our musical scale still further; if we piously follow this rule for any considerable period of time, we will be heading for the rocks of musical annihilation altogether. Really stagnation would be far more preferable to such a destructive course. We are told in apparent justification of the scheme of 32 *melas* that '*Raga*' represents 32, according to the *Katapayadi* formula. This is simply an accidental coincidence and I do not think it is seriously suggested as a valid argument. As a music lover, I may be allowed to say, that it is always to our advantage, if we want to be really progressive in this finest of fine arts to have our musical scale as wide as possible so as to afford the largest scope for artistic genius to express itself; any attempt to restrict it would have the effect of limiting the field of musical expression. It may be a fact that many of the 72 *melakartas* have practically remained dead letters so long, but that is no reason why we should strangle or wipe out the unexploited musical scales. It will be observed that even Venkatamakhi, more than a century after Ramamatya could not completely shake off the older traditions for he laid before the world a comprehensive scheme of 72 *Melakartas* in preference to Ramamatya's limited number 20.

Lastly, I cannot resist the temptation of referring to the peculiar, though perhaps original, explanation given by Mr. Ayyar of

what the terms '*Marga*' and '*Desi*' stand for in our music. It is said, to begin with, that *Nada* being divided into *Ahata* and *Anahata*, the former must be taken to be man-made music and the latter the music of nature. I do not see how this comfortable conclusion can be justified when we bear in mind the plain meaning of these expressions. It is clear from the terms themselves that the former connotes kinetic and the latter potential *Nada* (sound for all practical purposes). Even animals other than man can make potential sound kinetic. That being the case, it is difficult to understand how *Ahata Nada* can be said to be man-made music alone instead of creation-made music or animal-made music. In explanation of *Anahata* music, his amusing though uncomplimentary reference to the braying of an ass and the cawing of the crow is, to say the least unhappy. I am inclined to think...we can only throw out at best an intelligent guess in these matters...that *Anahata Nada* means unexpressed *Nada* which holds or permeates the whole universe and on which our sages were said to be contemplating and meditating and whose mystery they attempted to solve; and all expressed sound is *Ahata Nada*. The plain meaning of these words supports this view, and Sri Tyagaraja indicates this in a way in a few of his popular *kritis*.

Then, as regards the terms '*Marga*' and '*Desi*' we are seriously told that the former which is said to be synonymous with *Gandharva* music represents the rudimentary attempts at musical expression as exemplified by the *Vedic* chant, that it is not pleasant to the ear and it was therefore rightly consigned to the limbo of oblivion, that this vital defect of *Marga* music was attributable to its being bound by the rigid principles of *lakshana*, whereas its *Desi* compeer, flourished in all its un-restricted glory in the free atmosphere of uncontrolled independence; and finally that even the name of *Marga* music would have been probably forgotten had it not been for the fact that it got some sacred attributes of the *Vedas* transferred to itself. It is to be regretted that the learned author is paying a very poor compliment to our respected ancestors when he draws all these uncomplimentary conclusions from the statements made by their successors in their *slokas*. The quotations he makes from the old treatises are unimpeachable but the interpretations thereof and the inferences therefrom do not seem to be completely borne out by them. I shall try to explain why it is difficult to see eye to eye with him in this important matter. In the first place, the author seems to base his conclusions on the theory of evolution because he has proceeded on the assumption that 'man when he wallowed, so far at least as music is concerned, in the animal condition of life, revelled only in the earlier stages of music and could not get beyond singing on four notes, and ancient Hindus, like ancient Greeks had their music confined only up to four notes. It may be readily granted that the world began with one *svara* and gradually worked up to seven *svaras*, then to the numerous *srutis* and so on. But history teaches us that since the beginning of creation a number of civilisations had flourished and decayed; and so would it not be more reasonable to suppose that *Marga* music represented a system which had its glorious days but, which after its decay, the succeeding generations had not the brains or ability to grasp? And, instead of scoffing at it, they at least treated it with respect by saying that it was sought after by **Brahma**, and practised by **Bharata**. For example, is it not a fact that the art of stenography was widely practised in the Roman Empire and that it attained its climax when the Roman civilisation was at its zenith, and it decayed with that Empire so much so that even the possilility of such an art was not conceived of by the people born thereafter until, probably, the 18th century of the Christian *era*? Is it not a fact that God Ganesa was stated to have written a system of shorthand and was so proficient in it that Vyasa had to insist on the

writer's understanding the matter before he wrote it down and had to improvise very difficult passages so as to place impediments in the way of his too capable amanuensis? Can we say now that Ganesa's shorthand consisted only of a crude alphabet of three or four characters, simply because it is not now in existence and we are not able to conceive of it? I admit that it may not be possible for us at this distance of time, with no landmarks of ancient music to guide us, to conceive of the state of things existing in pre-historic times. But that is no reason why we should explain it away or belittle it or deny its greatness. Borrowing another example from the spiritual line, a three dimensional being is said to be unable even to conceive of the fourth dimension; can we on that account say that the fourth dimension does not exist at all or that it is something rudimentary or crude? Again, the author says that *Marga* music must be taken to be unpleasant because Sarngadeva said so, but I do not know if it can be contended seriously that Sarngadeva's reference to '*Raktihina*' related to *Marga music*; it seems to refer to *Anahata Nada*, which cannot obviously have any charms for the common people but only to sages. This may mean the inability of the common people to appreciate the grandeur of *Anahata Nada* rather than any definite quality or unpleasantness. For instance, there are many cultured people of the north who cannot understand or appreciate Carnatic music; some even say that it is revolting to the ear, whereas Hindustani music falls like nectar on their ears. Would it on that account be correct to say that Carnatic music is no music at all but some crude sound? Mr. Ramaswami Ayyar further says that *Marga* music is the same as *Gandharva* music consisting of all the three *gramas*, but Sarngadeva himself seems to have said that *Gandharva* music is a sub-division of *Geeta* music (which represents a separate classification altogether from *Marga* music) and consists of pleasing *svaras*. Again, when once it is admitted that *Gandharva* music used all the three *gramas*, I fail to understand how it can be seriously contended that it is limited to four notes only. Because all the authorities I have been able to consult point to the inference that *grama* is a group of full number of *svaras* (seven) with their *murchanas*. But, of course, this is only a theoretical view as no one has been able to demonstrate what is exactly meant by *grama*.

These stray thoughts strike me on a perusal of the introduction to *Svaramelakalanidhi* and Mr. Ramaswami Ayyar would be helping the cause of musical research if he kindly clears the doubts I have given expression to.

"*One of the bad results of the mechanisation of music is that we grow too familiar with the master-pieces. To possess a gramophone record of a symphony is to have a first-rate means of not only studying it but of getting tired of it.*"

THE MELAKARTA RAGAS.

CAN THEY BE IMPROVED?—POSSIBILITIES FOR A NEW SET.*

BY

MR. T. R. RAMAKRISHNAN, L.M.P.

I beg to lay before the music-loving public a proposal to increase the number of *Melakarta Ragas* to 108 from the existing 72. This may seem very preposterous at the outset. But I am sure to convince all that this is not a wild suggestion.

It is a sad feature that no serious attempts have been made to fathom the true depths of the science of Carnatic Music. Nor has it been made the subject of investigation or improvement in recent times. On the other hand there are several attempts to retard the progress of our music and limit its scope.

An instance of this kind is the recent attempt to reduce the number of *Melakarta Ragas* to 32 by getting rid of the 40 *Melakarta Ragas* with *Vivadi dosha* combinations. If this suggestion finds favour with the learned public I am afraid we will be losing a great many precious *ragas* in which great composers like *Tyagayya* and *Dikshitar* have furnished us with songs resplendent with beauty and grandeur. It is true that while singing these ragas the musician has to be very careful and must try to render *vivadi dosha* combinations pleasant to hear, by enveloping them in suitable *Gamakas* without which even combinations free from *vivadi dosha* do not shine so well. Thus by the use of *Gamakas*, a unique feature of Carnatic music, we can avoid *vivadi dosha* so that there is actually no necessity to reject these 40 *Melakarta Ragas*.

On the other hand we must try to improve the scope of the *Melakarta Ragas* and thereby the extent of Carnatic music itself. This can be done by increasing the number of *Melakarta Ragas* to 108. In order that the proposed change may be appreciated let me describe very briefly the existing system of *Melakarta Ragas*.

It is already known that the *Malakarta Ragas* are of two groups a *Suddha Madhyama* group and a *Prati Madhyama* group. By an ordinary process of calculation the three *Rishabhas*, the three *Gandharas*, the three *Dhaivatas* and the three *Nishadas* give us 36 combinations, each of which contains a *Rishabha*, a *Gandhara*, a *Dhaivata* and a *Nishada*. These combinations when combined with *Suddha Madhyama*, give us the *Suddha Madhyama Ragas* and when combined with *Prati Madhyama*, would constitute the 36 *Prati Madhyama Ragas*, making in all the 72 *Melakarta Ragas*. This is the number fixed by Venkatamakhi and no one after him has tried to see whether the number can be increased. Many eminent musicians are of opinion that these Venkatamakhi's *Melakarta Ragas* can neither be increased nor improved upon. With due deference to those learned musicians I would point out that the *Melakarta Ragas* can still further be increased in number.

We can achieve this by assuming the *Prati Madhyama* as a *Vikrti* of *Panchama*. In that case, we will have a *Suddha Panchama* and a *Vikrti Panchama*. In this connection I would say that this is not a new suggestion or innovation. Ancient text writers on Hindu Music have had this before. A consideration of these texts will convince you that the ancient musicians had a *Vikrti Panchama* though they called it by

* From a paper read at the Music Conference '32.

several names. Sarngadeva, in his *Sangeeta Ratnakara*, mentions two *Panchamas* a *Suddha Panchama* as well as a *Kaisiki* or *Trisruti Panchama*. Somanatha, the author of *Raga Vibodha*, describes a *Suddha Panchama* and a *Mrdu Panchama*. Ramamatya, in his *Svaramelakalanidhi*, has a *Suddha Panchama* and *Chyuta Panchama Madhyama*. Even Venkatamakhi has two *Panchamas*. In his *Chaturdandi Prakasika* he calls *Varali* or *Prati Madhyama* as *Vikrti Panchama*. It will therefore be seen that the ancient writers on Hindu Music have considered *Pratimadhyama* as not only a *Vikrti* of *Madhyama* but also as a *Vikriti* of *Panchama*.

What is the effect of the introduction of this *Vikrti Panchama?* First of all, it helps to complete the symmetry in arrangement of the various *svaras* in the octave. As already known the two middle notes *Rishabha* and *Gandhara* in the *Poorvanga* have each two *Vikrtis* exactly similar to the two middle notes, *Dhaivata* and *Nishada* in the *Uttaranga*. The last note *Madhyama* of the *Poorvanga* has a *Vikrti Pratimadhyama*, but its neighbour *Panchama*, the first note in the *Uttaranga*, has no *Vikrti* at all. This defect in symmetry can be easily remedied by taking *Prati Madhyama* as a *Vikrti* of not only *Madhyama* but also of *Panchama* in which case we will have two *Panchamas*, a *Suddha Panchama* and a *Vikrti Panchama*, the latter identical with *Prati Madhyama*.

We can have three combinations of *Madhyama* and *Panchma* from these two *Madhyamas* and two *Panchamas*. They are:

(1) *Suddha Madhyama* and *Suddha Panchama*.

(2) *Prati Madhyama* and *Suddha Panchama* and.

(3) *Suddha Madhyama* and *Vikrti Panchama*.

Of these the first two combinations are already known to give us the two sets of *Mela Karta Ragas*, namely, *Suddha Madhyama Melakartas* and *Prati Madhyama Melakartas*, respectively. What about the third combination? This third combination will give us a new and third set of 36 *Melakarta Ragas*. This new combiation of *Suddha Madhyama* and *Vikrti Panchama* is completely devoid of *Vivadi Dosha* and therefore it can be freely used without the slightest discord unlike the combinations of *Suddha Rishabha* with *Suddha Gandhara* and other such instances. We can prove that *Melakarta Ragas* with this new combination are possible and pleasing to the ear by playing them on any musical instrument.

Playing only on the mote keys of a C to C Harmonium and having successively the first 6 white keys as *Shadjamas* we obtain in order *Sankarabharana Mela*, *Kharaharapriya Mela*, *Todi Mela*, *Kalyani Mela*, *Harikambhoji Mela* and *Nata Bhairavi Mela*—in all 5 *Suddha Madhyama Melas* and one *Prati Madhyama Mela*. But with the remaining 7th white key as *Shadjama* we get a new scale of seven notes corresponding to the *Todi Mela* of the *Suddha Madhyama* group but having the new combination of *Suddha Madhyama* with *Vikrti Panchama*. This case when developed will be found to be very pleasing. Thus the possibility of forming this new set of *Melakarta Ragas* is indicated by a close study of the *svaras* in the *octave*.

This combination occurs in some of the *Ragas* in Hindustani Music. A particular instance of this kind is the Hindustani *Bhairab Raga*. Even in Carnatic Music this combination occurs though rarely. Brahmasri Subbarama Dikshitar in his "*Sangeeta Sampradaya Pradarsini*", allows occasional use of the *Panchama* along with *Madhyama* in the *Vasanta Raga*, which is usually considered to be a *Shadava Raga* with *Panchama* as *Varja*. But Subbarama Dikshitar describes it as a *Sampoorna Raga* by retaining the *Panchama*. He calls this *Panchama* an

Alpa Panchama or a *Panchama* somewhat lower in pitch than the usual *Panchama* and actually demonstrates its usage in songs and *Sanchara* of this *Raga*. This *Alpa Panchama* may be considered to be *Vikrti Panchama*. The free usage of this *Vikrti Panchama* in this *Raga* will render it more pleasant thus giving us a *Sampoorna Raga* corresponding to the 17th *Melakarta*, *Suryakanta*, of the *Suddha Madhyama* kroup.

It may be suggested that instead of increasing the *Melakartas* these new *Ragas* may be considered to be *Bhashanga Janya Ragas* and thus classified under the already existing *Melakarta Ragas*. But this is not the correct thing to do. Because in no *Bhashanga Janya Raga* do combinations with two varieties of the *samasvara* occur side by side. Also if this were to be permitted we will have to classify 40 *Melakarta Ragas* out of 72 as *Bhashanga Ragas* as *janya* under the remaining 32. As for instance, the 2nd *Melakarta Raga*, *Ratnangi* will have to be taken as a *Bhashanga Janya Raga* with *Gandhara* as *Varjya* and the *Suddha Gandhara* as an accidental *Pancha Sruti Rishabha* and accordingly classify it under the 8th *Mela*, *Todi*.

It is therefore seen that the introduction of *Vikrti Panchama* in the octave, will give us a fresh set of 36 *Melakarta Ragas* making it in all 108 or *Ashtottarasata*, a number which is considered very holy by all of us. It is left to the learned musicians to make still further investigation into this subject and give names to these new *Ragas* and try to render them practically before the public.

THE SUDDHA SVARA SAPTAKA.

BY

MR. HULUGUR KRISHNACHARIAR.

Hubli.

In an earlier article I gave a brief account of the evolution of the natural scale of Indian Music till **Bharata** constructed the *Suddha Scale* out of the material that already existed. I pointed out that the *Suddha Scale* of our music was modern *Kharaharapriya* since the *Samic* age up to the 17th century. This conclusion is supported by evidence from the following sources: the commentary of Kallinatha on *Sangeeta Ratnakara*, *Parijata* of Ahobala, *Raga Tarangini* of Lochana, *Ragatatvabodha* of Srinivasa Pandit, *Hridayakowtuka* and *Hridayaprakasa* of Hridaya Narayana and *Sangita Sudha* of Raghunatha Nayaka.

Confusion arose from the time of the *Svaramelakalanidhi* of Ramamatya written in 1550 A. D. The terminology used by Ramamatya was completely new but was easy for practical musicians and it soon became popular, as the rigid way of studying the *Ratnakara* was too hard for ordinary music students. The new system was completely unconnected with tradition and was a total departure from it. To this fact may be traced all the later confusion in musical terminology.

We should not forget that Ramamatya tried to introduce a new system of classification called the *Mela Paddhati* in place of the ancient *Gramamurchana-jati-poddhati*. If we look at the later works we must admit that he succeeded in his attempts, as many of his succeeding authors adopted his new method while explaining the melodies of their times. Venkatamakhi, one of the brilliant

authors of his line, has introduced a *prastara* or progression of 72 *Melas*, a part of Bharata's murchanas. He has written a lengthy criticism on Ramamatya in his *Chaturdandiprakasika* showing that his (Ramamatya's) conclusions in certain points of *Ragalakshana* are contradictory to those of his own times. In this Venkatamakhi was right as he wanted to bring about a reform of the music of his time so as to fit it into his *Melaprastarapaddhati*. In doing so he was evidently sincere, for he pretends to show that he has made researches in the previous literature available both in theory and practice.

In another paper I pointed out the defects of the work and showed that he had only introduced the *Meloprastara* without attempting correctly to explain the views of his predecessors. Though he has classified the *ragas* of his time, he cannot claim the merit of understanding the system of Ramamatya, as there is a gap of more than a century between them both, during which time practical music must have departed considerably from the nomenclature of Ramamatya's time. Venkatamakhi mentions the name of Bharata, Sarngadeva and Gopala Nayaka but he does not seem to have made a thorough study of their works; he must have become acquainted with their theory by oral tradition with the exception of the chapter on *Ragaprakaranam* in Ramamatya's work which he took as the basis of his criticism.

The present *Mukhari Raga* comes under the Mela of *Bhairavi* but Venkatamakhi places it in the first *Mela* which corresponds to *Kanakangi*, the modern name for the first *Mela*. Another mistake which he has made is to compare the *Shadjadi Murchana* or *Shadji Jati* of Bharata to *Mukhari* his first *Mela*. Yet another mistake which was committed by Venkatamakhi is about the terminology as regards *Suddha Rishabha* and *Suddha Dhaivata* on the one hand and *Suddha Gandhara and Suddha Nishada* on the other. The following explanation of the controversy may be helpful. *Mukhari* is counted as the first *Mela* by Ramamatya The same thing is adopted by Venkatamakhi in his work. But although the name *Mukhari* has been used by both the authors to denote the first *Mela*, the melody meant by them is quite different from that of the modern *Vidvans* who strictly adhere to the second and fourth *Srutis* of *Rishabha* and to the second and fourth *sruits* of *Dhaivata*. The *Mukhari* of Ramamatya was a most popular melody because he did not mention any melodies which were not current during his time.

In the same way, though Venkatamakhi has taken 72 *Melas*, he has mentioned only 18 of them as current in his time and at his own choice only one 'Simharava' was newly introduced into practice. This fact is clearly mentioned by him in his work. From the above statement it is clear that *Mukhari* though not mentioned in *Sangeeta Ratnakara*, is current since 1550 A. D. to this day. So it becomes interesting to inquire whether *Mukhari* was, as it is supposed to be by some, like the modern *Kanakangi*, or whether it had any special features of its own, or whether it was like the current *Mukhari Raga*.

An examination of the present *Mukhari Raga* reveals the following points: It is not a *Sampurna Raga*. It takes the fourth *Sruti Dhaivata* in *arohana* and second *Sruti Dhaivata* in *avarohana*. It cannot therefore be placed either in *Harapriya Mela* or *Nata Bhairavi Mela* (as it contains both *Dhaivatas*). The present erroneous practice in this matter may be questioned. *Mukhari* has been mentioned as a most popular melody since the time of Ramamatya, while the present *Kanakangi* is not a melody as it is supposed to contain 2nd *Sruti* for *Suddha Rishabha* and 4th *Sruti* for *Suddha Gandhara* and also 2nd *Sruti Suddha Dhaivata*

and 4th *Sruti* for *Suddha Nishada* instead of *Ri* (2nd *Sruti*), *Ga* (5th), *Dha* (2nd from *Panchama*), *Ni* (5th from *Pa*), the latter pairs were employed to produce a beautiful melody like the modern *Todi*.

So the composition of the *Mukhari Mela* is a disputed question as it is different from *Kanakangi* and *Todi*.

Each fret on a *Veena*, except the two *Sa* and *Pa* which are supposed to be *avikrta* in modern times (according to ancient theory only *Sa* was regarded as immutable), represents two *srutis*. The first fret for *Ekasruti* and *Dvisruti Rishabhas*, the second for *Trisruti* and *Chatussruti Rishabhas*, the third for the 5th and the 6th *srutis*, i.e., *Suddha* and *Sadharana Ga's*, and so on, with successive frets. When we want to play *Suddha Ga* in *Kanakangi*, we actually produce the 4th *sruti Rishabha* of the 2nd fret and call it *Ga*, though *Suddha Ga* is to be produced on the 3rd fret. It is the same case with *Suddha Ni* and *Dha* too. In the same way if we want to produce 5th *sruti Rishabha* we actually play on the 2nd fret and produce 4th *sruti Rishabha* in place of the 5th *sruti*, which is *Suddha Ga* produced on the 3rd fret.

From this fact it is clear that the authors have changed the names *Chatussruti Rishabha* to *Suddha Gandhara*, also the fifth *sruti* (*Suddha Ga*) to *Panchasruti Ri*, (i,e., to represent *Chatussruti Ri*). This is either absurd or unintentional. If it were otherwise (i.e., if each of the 5 pairs represented mere substitute names), there would have been no real *Mukhari Raga* as there is no natural *Raga Kanakangi*. The *Mukhari* of the authors is not like that of the modern unnatural *Kanagangi*. This error of the above authors requires to be exposed and understood.

Some of the present melodies which take both the varieties of one *Svara* have no place in the *Melas* of *Venkatamakhi*; and the practice of putting them forcibly in either of two *Melas* is neither logical nor intelligent, but purely arbitrary. The coming in succession of both the varieties of one *Svara* is prohibited and omitted by Bharata and others with the help of their ingenious methods, as they knew such *Svaras* are *Vivadis*, which destroy the melody.

The fact will be clear by examining the *Murchanas* of the ancient and modern *Suddha Scales*. For example, take the ancient *Kharaharapriya* and modern *Kanakangi* scales, and form *Murchanas* starting from each of the seven notes taken as *Sa*, in succession. The result is all the seven *Murchanas* of the former give beautiful melodies while the latter gives only one current melody of *Kamavardhani* (in addition to *Kanakangi* itself) and one other unknown to the South Indian Music system, but most popular in the Hindustani system, known by the name of *Panchama* (one of the *Grama Ragas*). Except these two or rather one well-known melody (*Kamavardhani*), the six other melodies produced by our modern *Suddha Saptaka* (*Kanakangi*) are not fit to be called melodies. These considerations make it plain that we have been misguided by the author's wrong interpretation of ancient terminology.

The classic Hindustani music, not having undergone changes due to the influence of any new theory other than that of Bharata, has many virtues preserved in it, which are the products of the original classical theory of Bharata, while the Karnataka system has undergone changes from time to time owing to the labours of classical authors like **Ramamatya, Somanatha, Pundarika, Venkatamakhi** and **Tulajendra**. This fact no body can disprove as the works of the authors are available as evidence. Like Karnataka Music, Hindustani Music, has also changed its *Suddhasvara Saptaka* a century ago, but it should be remembered here, that it is in touch with Bharata's *Suddha Scale*, which was current up to the first quarter of the 19th century. Hindustani music had retained its traditional natural scale as its

Suddha Saptaka which was the modern *Kharaharapriya* or ancient *Sri Raga* of the Karnataka system. The present *Hindustani Suddha Saptaka* is *Bilaval* (corrupt form of *Velavali* of *Sangita Ratnakara*), the modern *Sankarabharana* of the Karnataka system. This change is not unnatural like that of ours to *Kanakangi*, which by no means, can come either under the *Gramamurchana* system of Bharata or any popular melody of our modern times. The only change in the *Hindustani Saptaka* is from the *Shadji Jati* or *Shadjadi Murchana* (*Kharaharapriya*), to the *Naishadi Jati* or the *Nishadadi Murchana* (*Sankarabharana*). This *Nishadi Jati* or our *Sankarabharana* is the most popular *raga* of our country and at the same time is the *Suddha scale* of the whole of Europe. The change in the *Hindustani Saptaka* might have been influenced through the musical instruments of Europe, like the harmonium, the piano and, the violin, which made their way to India in the beginning of the last century. But this change is immaterial as the *Murchanas of* the new scale are not different from the *Murchanas* of Bharata's *Gramas*. Taking all these facts into consideration, it is our first duty to amend our *Suddha Saptaka* so as to make it fit for melody and to be just in principle. If this were done, it would stimulate new thought for the advancement of the art on sound lines.

Before proceeding to the evidence of *Ratnakara* I shall emphasise upon a doubt in regarding the *Samic scale*, that it could have been like the modern *Kanakangi*. I wish to draw the attention of scholars and *Vidvans* to my articles published in the *Academy's Journal*, where it is proved that the *Samic scale* was not different from that of Bharata, who simply lowered two notes (*Ri*) and (*Dha*) by a *Pramana Sruti* with reference to the new method of 22 *srutis* and *Grama murchanas*. He substituted the interval of $\frac{10}{9}$ for that of $\frac{9}{8}$ between **स** and **रि** and **प** and **ध**.

I have mentioned in the above passages that our *Suddha scale* could not be any other than the modern *Kharaharapriya*, and to support this fact I have given references to my papers read before the meetings of the **Music Academy**. I am now supporting the same view by quoting another important piece of evidence from the commentary of Kallinatha on the *Sangita Ratnakara* of Sarnga Deva.

The Ragas in the *Ratnakara* have been classified as ancient and current. In the ancient system the original name for melodies introduced by Bharata was *Jati*. Prior to Bharata the 7 melodies were named as 7 *Gramas*, as they had only one *Saptaka* for their system. They were transferred into 7 *Jatis* obtained from the 14 *Murchanas* of both the *Sa* and *Ma Gramas* newly introduced by Bharata. After Bharata the same melodies were named as *Grama Ragas*, and the *Janya Ragas* as *Uparagas*, *Ragas*, *Bhashas*, *Vibhashas* and *Antara Bhashas*. At the time of Sarngadeva, the current melodies that came down to him by tradition were named as *Raganga Chatushtaya*, as all the later melodies had their successive origins in the former ones. So Sarnga-Deva made researches in the previous literature and tried to link the ancient theory and practice with those of his time as far as possible. There are a few defects even in the work of Sarngadeva and these will be pointed out in their proper place. But many facts which have been again carefully commented on by his learned commentator Chatura Kallinatha have thus been confirmed.

Of these topics the *Suddha svara Saptaka* is an important one and Kallinatha has given his clear views on the point. The passage begins :—

षड्जे षाड्जी समुद्भृतः श्रीरागः·····सं.—रः । २—२—१६१ on pp. 217 under the heading **अधुनाप्रसिद्ध देशीरागलक्षणम्**)

Here the commentator explains the slight variation that has taken place between the time of Sarngadeva and his own in the practice of *Sri Raga*. The passage quoted above means : "*Sri Raga*" is derived from the *Shadja* (*Grama*) and the *Shadji* (*jati*). In his commentary he distinctly says that according to the scientific works of Bharata and Sarngadeva, the *Sri Raga* scale must correspond to the exact scale of the *Shadji Murchana* of the *Shadja Grama*. Kallinatha further adds that in his times some musicians used

3 4 2 3 4 4 2
स रि ग म प ध नि instead of

4 3 2 4 4 3 2
स रि ग म प ध नि

(The number on each note is the number of *srutis* preceding it.) This Kallinatha says, is not objectionable, as it does not harm the melody. The meaning is that the *svaras* रि, ग, ध, नि of the scientific scale were raised to the next higher *srutis*, respectively, from their prescribed places. The actual change in the nature of these notes was merely a difference of a *Pramana sruti*, which in the modern method of representing it, is a *comma* of *22 cents* .or an interval of 81/80. The effect in both the variations is the same because there is no change in the frets on the *Veena* as the 2nd 3rd, 9th and 10th *svarasthanas* on it, which are adjusted to *Trissruti Ri* रि and *Dha* ध *Suddha* (5th sruti) *Ga* ग and *Ni* नि (18th *sruti*) will produce the other set of notes too. This kind of change is not practically objectionable because it can not be detected by an ordinary musical ear which has no special training. Showing the higher *srutis* of these *sthanas* also, depends upon the skill and the practice of the player and if instead of the higher *srutis* the lower ones or *vice versa* are played, no one can feel the melody has changed. 10 of the 12 frets on a *Veena*, in a *Saptaka* are, as a matter of fact, intended to produce 2 *srutis* for each of them.

Gamaka (गमक) explained.

The use of *Gamaka* illustrates the same principle. *Gamaka* is defined thus :

स्वरस्य कम्पो गमकः श्रोतृचित्तसुखावहः ।

It means the swinging movement of a note produced on the wire or in the vocal chord. It cannot therefore be produced without the movement of the note to and fro. When *Gamakas* are played each *sthana* or fret must produce some slightly changed note, but the variation is limited to a *pramana sruti* and thus the change in the *sruti* does not amount to a change in the melody. If, however, the swing is extended beyond the limit of a *pramana sruti*, it disturbs the harmony of the phrase forming the *Alankara*, in case it does not reach the next note existing in the melody; or it may change the melody altogether, if the note forming the extreme limit of the swing, is absent from the scale. The meanings of *Gamaka* and *Alankara* are not often properly understood by modern *Vidvans*. They are not therefore properly sung or performed. It may be, we have lost or we do not possess the method of representing the nicities of graces, by means of an efficient notation, which should have a provision of symbols to represent all sorts of complicated *Gamakas*. A treatise on music dealing with present-day practical problems in a thoroughgoing manner is a pressing necessity. With a good system of notation a teacher is expected to be proficient in reproducing an intended effect and in showing a student how the various signs have to be rendered. The want of an analytical examination of graces has debarred us from appreciating the importance of *Gamakas* and *Srutis*. A proper understanding of Bharata's theory of *Gramas* and *Murchanas* is also necessary. But modern *pandits* seem to be impatient of basic principles, and want to get hurriedly through such practical questions, as for example, the assigning of appropriate *srutis* to various *ragas* either on the authority of a *majority* of *votes* or on individual opinion formed by habit in practice or based on their own imagination. We little realise how well and simple the ancient *Grama Murchana* system serves the purpose

of a good notation for *srutis*. As soon as the *grama* and *murchana* are mentioned for a scale, the exact *srutis* alloted to the particular scale are indicated. For example, take *Sankarabharana*; its *srutis* will be represented in different ways as under :—

स रि ग म प ध नि स

1.	9/8	10/9	16/15	9/8	9/8	10/9	16/15
2.	9/8	10/9	16/15	9/8	10/9	9/8	16/15
3.	10/9	9/8	16/15	9/8	9/8	10/9	16/15
4.	10/9	9/8	16/15	9/8	10/9	9/8	16/15
5.	9/8	9/8	256/243	9/8	9/8	9/8	256/243

In the above table the scale has been represented in five ways. Though there is some change in the *srutis* in each example, we should remember there is no change in the frets. There is provision for indicating all these 5 modes in Bharata's and Sarngadeva's systems. To take their decision, the first is more efficient and reasonable than the others. Even if we play all the above varieties there will be no change in the *Sankarabharana raga*. In a meeting of experts during April 1929, the allotment of *srutis* for the *Mela Kharaharapriya*, was decided by a counting of hands. The result was to record *Ri* रि and *Dha* ध as *Chatussrutis* and not *Trissrutis*, *Ga* ग and *Ni* नि as *Sadharana* and *Kaisiki* and not *Suddha*. The opinion of the majority was as shown in the first of the following scales :—

स रि ग म प ध नि स

1.	9/8	16/15	10/9	9/8	9/8	16/15	10/9
2.	10/9	16/15	9/8	9/8	10/9	16/15	9/8

The second variety is supported by tho following definition of Bharata which is well-known,

चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः ।
द्वे द्वे निषादगांधारौ त्रिस्त्री ऋषभधैवतौ ॥

The first variety is unsatisfactory for the following reason. If we take the *Naishadi Murchana* of the scale, we get a scale like our *Sankarabharana* but with a false 5th, i.e., *Panchama*.

Sa	*Ri*	*Ga*	*Ma*	*Pa*	*Dha*	*Ni*	*Sa*
10/9	9/8	16/15	10/9	9/8	9/8	16/15	

The *Panchama* in this scale is not the 13th *sruti* of the value of 3/2, but it is the *Trissruti Panchama* of the *Madhyama Grama* of the value of 40/27. This will not do for *Sankarabharana*. Besides the false *Panchama*, *Ri* रि and *Dha* ध are the 3rd and 16th on the *sruti* scale which are incorrect, both from the theoretical and practical point of view.

If the scale supported by Bharata's definition is taken, its *Naishadi murchana* gives an ideal *Sankarabharana* scale (first of the 5 modes shown above).

It was on these grounds that I held out single handed against the majority opinion of the meeting.

Pandit Subramania Sastri of Tanjore supported my views. The two scales for *Kharaharapriya* do not, however, as I have said before, differ materially from each other, as the difference in respect of any *svara* is only a *Pramanasruti*. The frets or *svarasthanas* will be the same. But our *Vidvans* are not aware how far they have been misled in accepting *Kanakangi* as their *Suddha* scale which can only be regarded as an example of folk music (already criticised by some scholars).

As regards the *sruti* question, I wish to draw the attention of musicians and scholars to the decision about the 22 *srutis* given by the Conferences of the Madras Music Academy which took special care to confirm and carry out the resolution at the All-India Music Conference held at Madras, during the Congress Week in December 1927. The resolution lays stress on the fact that neither more nor less than 22 *Srutis* be included in

the scale, as it is the only ideal system, besides being useful in practice and possessing the support of tradition.

The Academy reports, "The All-India Music Conference had only established and approved, of the method of obtaining the 22 *srutis*, 11 by **स म** *Bhava* and 11 by **स प** *Bhava* of *Samvada*, but it left the question of the frequency and ratio of each *sruti* for future discussion and, that, the Academy had completed in two years"—which could well have been done earlier. The reason for the postponement was that there was some hesitation in accepting the *vibration ratios* obtained by pure *Samvada* in the case of some *svaras*. These values in the case of the 11 notes differ in a very minute degree from the values of harmonic notes of simple *ratios* by what would amount to $\frac{1}{4}$ to $\frac{1}{2}$ a vibration (when *Sa* is taken as 240 vibrations) or to, 1 to 2 **Ellis's** *cents*. Consequently the values of the *srutis* numbered below were the values obtained by theoretical considerations corrected so as to be more in consonance with the harmonic series of overtones and the theory of simple ratios. The Academy which keeps practical music as its ideal, was thus led into purely theoretical side issues. The *srutis* were :

2nd, 3rd, 6th, 7th, 10th, 11th, 12th, 15th, 16th, 19th, and 20th.

Now I am emphatically of opinion that the vibration values of these *srutis*, however clumsy and complicated they may look from an arithmetical point of view, need not be corrected so as to turn them into simple ratios ; for, by so doing, we shall be playing into the hands of those who are opposed to the consideration of the *sruti* question at all and who will point out, with glee, to the mixture of Western theory in what purports to be the true tradition of Bharata and Sarngadvea. Practically the notes obtained by *Samvada* are perfectly harmonious and defy even a trained ear to notice any difference between them and the just harmonic notes of Western theory. The scientist clearly lays down that a vibration of a musical note within 5 *cents* is not recognisable by the unaided human ear. Bharata who invented the system of 22 *srutis* 2000 years ago, without the help of any scientific apparatus of the modern type has ignored variations to within 2 *cents* (by the modern calculation). That we can tune up the 22 *srutis* by the simple method of *Samvada*, which is accessible alike to laymen and experts, is quite sufficient for our theory and art without the unnecessary squaring up of the ratios to look decent.

Wasting time and energy over such unnecessary details is not desirable if we are bent, as we say, on the practical promotion of the art to greater and greater perfection. The immediate problems before us, which must be solved once for all satisfactorily are the system of *Grama*, the *Suddha Svara Saptaka*, the terminology of the *Vikrta svaras*, etc.

Bharata has not passed over any error unnoticed. The slight variation in some *srutis* might have been thought by him to be unavoidable or even ignored because of its impracticability as he has mentioned the four kinds of *Sadharanikarana* for the progression of scales by means of *Antara* and *Kakali svaras* which he describes as eminent *anuvadi svaras* in the following passage :—

स्वरसाधारणौ काकल्यंतरस्वरौ etc.

Let us now consider the importance given by him to the *srutis* in the scales. Out of the 22 *srutis* the fundamental note *Shadja* is named as the most eminent *Vadi*, the King. Secondly, came the notes *Ma*, *Pa* the *Samvadis*, the ministers. Then came 2 pairs of notes *Ri Ga* and *Dha Ni* with acute intervals as *Vivadi* enemies which are either too near or too farther, taking either way.

Ri is *Vivadi* to Ga or *vice versa* (*Ga* in the same register).

Dha is *Vivadi* to *Ni* or *Vice versa.*

Ga is .... *Ri* (in the upper register.)

Ni is .... *Dha* (in the upper register).

In the same way *Ekasruti Ri* or *Chyuta Shadja* are both separated from *Sa* by an interval of one *sruti* or an interval of 20 *srutis* in inverse position. Therefore they are *Vivadis,* to *Shadja.* In this way leaving *sa* and these 2 *Vivadis,* the remaining 19 notes are to be regarded as *Anuvadis. Ma* and *Pa* are of course of a higher rank and are *Samvadis.* Strictly, the remaining 17 are *Anuvadis* with respect to *Shadja.* But in the relative importance of notes the *Antara* or *Kakali* come next to *Pa* and *Ma,* the former being designated the *Sadharana svaras.* Bharata clearly seems to hold that though all the 17 are *Anuvadis,* yet these two *Sadharana Svaras* have a closer relationship with *Shadja* and *Panchama*—in other words the harmonic relationship of simple ratios. In fact, if we consider the series of partial tones we find that *Antaragandhara* or the 7th *sruti* of ratio 5/4 is the next in importance to *Ma* of $^3/_4$ ratio and this *Ga* is a full tone from the *Suddha Ri* just as *Ma* and *Pa* are. In the same way the *Kakali svara* is 5/4 from *Pa* and 9/8 from *Suddha Dha.* As Bharata must have observed this natural phenomenon he has mentioned these only as *Vikrta svaras* and not the 15 others which are not mentioned by special names. Unfortunately he has not left us any description of the phenomenon beyond mentioning these two *svaras* as *Sadharanas.* Sarngadeva also refers to this phenomenon of *Anuranana* and he has declared that the 22 *svaras* are obtained on nodal points on the vibrating wire. It is also supported by his commentator Chatura Kallinatha and by Ramamatya in *Svaramelakalanidhi* and by Somanatha in the *Raga-Vibodha* where the unmistakable observation of the ancients is confirmed by his *Svayambhu-svara-pankti-pramanya.* It is true that the science of physics was not so developed as in our times. Yet the ancients had used a most intelligent process and a terminology to express it and thus the underlying natural basis of our music is kept in tact. This process is none other than that of the *Srutis* and *Gramas.*

LATER SANGITA LITERATURE[1]

BY

MR. V. RAGHAVAN, B.A. (HONS.)

Research Student in Sanskrit,

The University of Madras.

In a paper read before the Madras Music Conference, 1931, I surveyed the Sanskrit Sangita literatare from **Bharata** up to **Sarngadeva**. In this paper, I propose to follow up the subject and speak of the literature from the time of **Sarngadeva** up to recent or modern times. The so ur f information for this compilation of mine of later Sangita literature, are mainly three. *Firstly,* the Mss Catalogues of India and of foreign countries were gone through and names of music works and of their authors, with brief descriptions were collected. Since I could have access to the libraries at Tanjore, Madras and Adyar, I went through completely all the Music Ms. works in the Madras Govt. Oriental Mss. Library, the Adyar Library and the Tanjore Library.

1. A paper read before the Madras Music Conference, December., 1932.

When I visited Poona, I read the music Mss in the Bhandarkar Oriental Institute Mss Library. As regards the works described in other Catalogues, I could naturally have no access to them and their descriptions are therefore very meagre and derived only from the descriptive catalogues but are supplemented or corrected in some cases by a reference to the descriptions of the same works in other catalogues. The *second* source of information is the unpublished music Mss works to which I had access. While I was going through the Music Mss in the Madras, Adyar, Tanjore and Poona Mss Libraries I came across a number of writers and works quoted in each of those works; this gave me a long list of authors and music works. *Thirdly*, the commentaries on the Sanskrit dramas and *Alankara* works have furnished me with a small list of music works. The commentary of Raghavabhatta on the *Sakuntalam*, of Ranganatha Dikshita on the *Vikramorvasiyam*, of Kumaraswamin on the Alankara text called *Prataparudriya* have quoted some music works which have also been gathered here.

I have tried, as far as possible, to find out the exact date of the works and authors. In certain cases, however, I could give only the century in which the work was written and in some other cases, only the upper and lower limits of the dates of some works. I have arranged the works in the order of their dates. A more interesting classified arrangement can be made. Works have been produced in a group or in succession, in parts of North India, in Orissa, in Andhra proper and at Tanjore. While these facts are mentioned then and there, I have not arranged the works in such a geographical manner. Closely related to the geographical classification is another, which may be held very necessary. It is the division of all these works into older ones dealing with the common music of India and later ones, again sub-divided into works of the Hindustani and Carnatic schools. This is surely shown then and there but I have not made a classification on that principle.

I have first treated of regular works, then iven those works of which the dates are not known and, finally, I have appended a list of fragments and tracts. In this collection are some works, the names of whose authors are not known and some authors, the names of whose works are lost. The works noticed are of varied nature. There are some which completely deal with *Sangita*, (i. e.,) of *Gita*, *Vadya* and *Nrtya*. There are some which omit the last and certain others which omit *Vadya* also. Among works dealing with *Gita* only, there are works treating of *Ragas* only. I have also noticed works on one single branch like *Tala* and on one *Vadya*, as for instance *Mrdanga* only. A few modern Sanskrit music works are also noticed to give a completeness to this account of later Sangita literature. The regular works here noticed number about 120.

Sarngadeva. 1210—1247 A. D.

The *Sangita Ratnakara* of **Sarngadeva** is the most well-known Sanskrit *Sangita* treatise and its place in *Sangita* literature resembles that of the *Kavya Prakasa* of **Mammata** in *Alankara* literature. The work is not original but is the only standard work known for long and largely drawn upon and borrowed by all later writers for whom it set the model. Hence also its similarity to the *Kavyaprakasa*. The work is edited in the Anandasrama Skr. series in two volumes with the commentary of **Chatura Kallinatha**.

Sarngadeva belongs to a Kashmirian stock and to the family of Varshagana Rishi. His geneology is thus given by himself. His grand-father was one Bhaskara who migrated to the South from Kashmir and his father was Sodhala who attached himself to the court of King Singhana Deva of modern Doulatabad, who ruled from 1210—1247 A. D. Thus Sarngadeva flourished in the

first half of the 13th century. Sarngadeva himself was employed under the King in the office of Royal accountants, for he refers to himself often by the title श्रीकरणाग्रणीः । He was thus the Accountant General in Singhana's court.

A number of earlier authorities are referred to by Sarngadeva. At the beginning of his work a list of them is given and in the body of the text also many are quoted. Sarngadeva is learned in all branches of learning. From the *S. Ratnakara* itself, we learn that Sarngadeva wrote a Vedantic work called *Adhyatma Viveka*. In music and *Natya Sastra*, Sarngadeva is very learned. He bases himself especially in the last chapter on *Nartana* on Abhinavagupta's commentary on the *Natya Sastra* of Bharata. Many verses here simply put Abhinava's words in verse-form. Sarngadeva refers to himself often by the title Nissanka—' the doubtless'. He means that his scholarship in music is so thorough that he has no doubt on any point. He has invented a *Veena* also with this name 'Nissanka.'

Commentaries

The importance of the work is also known from the many commentaries upon it. Next perhaps to Bharata's Natya Sastra, it is the only music work on which other music scholars have written commentaries. The best commentary seems to be that of **Chatura Kallinatha,** called the *Kalanidhi*, which, by virtue of its prevalence and popularity, was very early published along with the text in the Anandasrama series.

Another commentary is by **King Simhabhupala**, a well-known Alankarika. Of this valuable work, only the portion on the *Svaradhyaya* is avilable. It has been published from Calcutta. Even copies of this printed portion are rare.

A third commentary is by **King Kumbhakarna** of Mewar, who has written other works in music also.

Oppert notices a commentary on this work in Vol. I. of his Catalogue of Sanskrit Mss in South India—No. 6258. The commentary is called संगीतरत्नाकरचन्द्रिका. The author of this *Chandrika* on the Ratnakara is not known.

There seems to be another commentary by a *brahmin* named **Kesava.** We know of its existence from **Govinda Dikshita's** *Sangita Sudha*. The *S. Sudha* **says :—**

श्रीशार्ङ्गदेवेन कृतां च सप्ता-
ध्यायीं तथा लक्ष्मविरोधिलक्ष्याम् ।
अबोधकात्यल्पपदावबोधां
उद्दिष्टरागानुदितस्वरूपाम् ॥
एनां स्फुटीकर्तुमिह प्रवृत्तौ
यौ ब्राह्मणौ केशव-कल्लिनाथौ ।
टीकाद्वयेनापि कृतेन ताभ्यां
अबोधितास्पष्टपदार्थभेदाम् ॥

p. 442. Adayar Ms.

The *Sangita Sudha* vehemently remarks about the usefulness of the *Ratnakara* which it says, contradicts, makes no sense and is insufficient. Similar caustic remarks are also passed by **Govinda Dikshita** on the commentaries of Kallinatha and a new commentator called Kesava. More of this Kesava and his commentary is not known.

The Catalogue of Skr. Mss from Gujarat, Karachi, Sind and Khandes, describes on p. 274, a commentary on the *Ratnakara* by one **Hamsabhupala**, which is evidently a mistake for Simhabhupala, who has already been mentioned by me. This mistake is repeated in the introduction to the Anandasrama edition of the *Ratnakara*, where we find Hamsabhupala counted as a separate and additional commentator.

The Bikaner Catalogue has entered, wrongly, as another new commentary, only an unidentified fragment of Kallinatha's *Kalanidhi*.

According to the information I have from Mr. Ramakrishnakavi, there are two more commentaries on the *Sangita Ratnakara*, one named *Kaustubha* and the other, a mere paraphrase of the text.

Besides the Sanskrit commentaries above noticed, there is a commentary on the *Ratnakara* in Hindi called *Setu* by **Gangaram,** a good Ms. of which is available in the Tanjore Library. (6598 a).

In Tamil, we have a metrical version of the Sangita Ratnakara and a part of it is available in the Tanjore Library. (Tamil cat. of the Tanjore Library, No. 634 b). This *Tamil version* of the *Ratnakara* is also quoted in another half-Sanskrit and half-Tamil *Natya* work of a very late date called the *Suddhananda Prakasam.*

Ragarnava.

Earlier than 1300 A. D.

There is a work of this name quoted by **Somanatha** in his *Ragavibodha* and by **Damodara** in his *Darpana.* Its author is not known. I have not come across this name in any Catalogue.

As will be seen in the course of this article, the *Ragarnava* is used for the compilation of a small section on music by Sarngadhara in his anthology called the *Sarngadhara Paddhati.* This anthology is a productian of the first half of the 14th century. Its compiler **Sarngadhara** is taken as the grandson of one of the preceptors of **King Hammira**, whom we will presently speak of as the Chowhan king of Mewar and author of a music work called *Sangita Sringara Hara.* The date of Hammira is 1283 A. D. (*Vide* Introduction to the Gaekwad edition of *Ramacarita,* p. 8, by Mr. K. S. Ramaswamy Sastriar). Therefore the *Ragarnava* is earlier than 1330 A. D.

There is also some evidence to make us guess that the Ragarnava, though often quoted independently as a separate work of that name, is only the chapter on *Ragas* in **Nandikeswara's** big work, *Bharatarnava,* dealing with dance and music completely. All the chapters of the *Bharatarnava* are called by the name of '*Arnava*' and the Ms. of the *Bharatarnava* of **Nandikeswara** in the Tanjore library calls the *Natya* chapter by the name *Natyarnava.*

Sangitarnava.

Besides the above said *Ragarnava,* there is a separate and independent work, dealing with music and dance called *Sangitarnava.* This work is quoted on a topic in dance, by **Appalacharya** in his *Sangita Sangraha Chintamani.* (Adayar Library Ms.) **Narayana Sivayogin's Natya Sarvasva Dipika** also quotes this work. (p. 34, Ms. of the Bhandarkar Institute, Poona).

The Sangita Sringara Hara of **King Hammira**—1283 A. D.

Among the numerous works quoted by the well-known music writer **Bhava Bhata,** we have one called *Sringara Hara* or *Sangita Sringara Hara.* A Ms. of this work is described in S. R. Bhandarkar'sReport of Rajaputana and central India Mss. (pp. 54 and 92-93).

श्रृङ्गारहाराख्यममुं प्रबन्धं
करोति हम्मीरमहीमहेन्द्रः ।

We hear of three **Hammiras,** one of whom is a Mahomedan king. Leaving him, we have Hammira, a Chowhan king of Mewar, mentioned by his son **Allaraja** *alias* **Mallaraja**, in his Alankara treatise called *Rasaratnadipika.* This Hammira is a man of letters and is celebrated in the *Hammiramahakavya* of **Nayacandrasuri**. Nayacandrasuri gives Samvat 1339 or A. D. 1283 as the date of the beginning of reign his hero Hammira.

In the list of kings of Mewar itself, we come across a **Hammira**, who is mentioned by king **Kumbhakarna** of Mewar, as the grand-father of his grand-father, in the

beginning of his commentary *Rasikapriya* on the *Gitagovinda*. Kumbha reigned from 1433-1468. In the Rajputana Gazatteers, Vol. II A., Mewar Residency, Hammira is assigned to A. D. 1364 and this fact, as also the fact that his son and successor, according to this Gazateer, as well as the geneology given by Kumbha, is not Allaraja but is **Khet Singh** or **Kshetra Simha** makes it impossible for us to identify the two Hammiras. Perhaps it is this ancestor of Kumbha that wrote the *Sangita Sringara Hara*.

The following writers are referred to by **Hammira** :—

(i) **Jaitrasimhanarapati**. Of this royal writer on music we know nothing more. In the lists of this same dynasty of the Guhilots of Mewad, to which Hammira and Kumbha belong, there is a king named Jaitrasimha whose time is 1213 A. D. (*Vide* p. 153. Vaidya's Medieval Hindu India, Vol. III, p. 153).

(ii) One **Vikrama** is mentioned and he may be identical with the Vikrama found in the list of music authorities given by the *Sangita Makaranda*.

(iii) **Simhana**. This King may be **Simhana I**, of the latter part of the 11th, and the commencement of the 12th centuries or Simhana II, A. D. 1209—1247. Both of them are Yadava Kings of Devagiri and the latter, i.e., Simhana II, is the patron of **Sarngadeva**, author of the *S. Ratnakara*. It is likely that Hammira refers to this patron of Sarngadeva.

(iv) **King Ganapati**. This King is most likely the well-known Kakatiya Ganapati, King of Warangal. He is well known for his patronage of arts and letters. We do not know if he himself has written any work on *Natya* or *Sangita*. Perhaps it is only as a patron that he is mentioned by Hammira.

Under Ganapati flourished **Jayasena** employed in the elephant department of his army—**Gajasadhanika**. This Jayasena wrote a work, chiefly on *Natya* called the *Nritta Ratnavali*. This Nritta Ratnavali is available in the Tanjore library. In the beginning of chapter V, Jayasena gives the date of his patron, Ganapati.

इदानीं भारते वर्षे काले वैवस्वतान्तरे ।
कलौ यातेषु वर्षेषु भूत-बाण-अग्नि-सागरैः
(4355) ॥
मितेष्वानन्दसंज्ञेऽब्दे * * *
* * * * *
महाराजाधिराजेऽस्मिन् गणपत्यवनीश्वरे ।
समुद्रमेखलामेनां बाहुना रक्षति क्षमाम् ॥

Pp. 169-170, Tanjore Library Ms. Transcribed volume.

This Kali 4355 gives us the date of Ganapati as C. 1253 A.D. Therefore the date of **Hammira's** *S. Sringara Hara* may be between 1253 and 1364 A. D.

(v) **Jayasimha.** He is also a king, one of the more than one Jayasimhas found among the Chalukyan kings.

It is perhaps after this king Hammira, author of *S. Sringara Hara* that the **Raga Hammir** of North India is named.

Gopala Nayaka—1295-1315 A. D.

Stories are told of Gopala Nayaka, of his great musical talents and of how he was called upon by the Sultan, his patron, instigated by a rival, to sing the Raga Dipak, while singing which, in neck-deep water in the Jumna, fires shot up and consumed him.

Vidvans say that he was a South Indian and the name also confirms it. He was taken along by **Alaudin Khilji**. (1295-1315 A. D.) Mr. Isvariprasad, author of *Medieval India*, assigns Gopala Nayaka to the 14th century. He is said to have had frequent discussions on music with **Amir Kusuru,** poet and musician. (Med. Ind., p. 542).

The *Chaturdandi prakasika* mentions him twice from where we have to suppose that he was most renowned in the singing of *Chatur-*

dandi, i.e., *Gita*, *Prabandha*, *Thaya* and *Alapa*, which word also he must have popularised.

१. अहमेव श्रुतिवेदीत्याह गोपालनायकः ।
अद्यप्रभृति ते सर्वे श्रुतिज्ञा न तु पण्डिताः ॥
Sl. 51, Chap. II Cha. D. Pra.

२. गीतप्रबन्धयोरेवं भेदो यदि न कल्प्यते ।
कुतस्सिद्ध्येच्चतुर्दण्डी कृतो गोपालनायकः ॥
IX. 5. Ibid.

Perhaps Gopala Nayaka was also called by the word **चतुर्दण्डी**. But both the references are now obscure to us.

Kallinatha, very much earlier than Venkatamakhin, quotes a passage in the name of Gopala Nayaka from which it is clear that he wrote some treatise besides having been unrivalled master in the practice of the art.

"तथा हि गोपालनायकेन गीतद्वाविं (त्रिं) शद्रागा (ग?) नामयुक्ते गद्यात्मके भ्रमराख्ये स्वस्तिकभेदे रागकदम्बे प्रथमसिंहनन्दनतालबद्धे मालवश्रीपदे पदतालावेव उद्ग्राहध्रुवयोः योजितावितिं द्व्यङ्गत्वम् ।" The meaning is not very clear. It appears that Kallinatha's reference makes out Gopala Nayaka as having composed songs.

The Section on Music in the Sarngadhara Paddhati. C. 1300—1350. A. D.

The *Sarngadhara Paddhati* is a well-known Sanskrit anthology which contains a collection of select Sanskrit verses on all subjects. The date of **Sarngadhara** is the 13th or the first half of the 14th century. He is the grand-son of **Raghavadeva** who was one of the preceptors of **King Hammira** just now spoken of. (1283 A. D.) (*Vide* p. 8. Mr. Ramaswamy Sastry's Introduction to Ramacharitra. XLVI Gaekwad series.)

One of the subjects compiled in this anthology is music. It is the eighty-first subject and is given as *Gandharva sastram*. In the end, Sarngadhara says that the section ws compiled mainly from *Ragarnava*, as we have already said.

The Music-section extends from Sloka 1942 to 2328, giving thus a brief account of music in 386 *Anushtubh slokas*. (pp. 290-309. Peterson's Edn.)

Contents:—It first gives a brief description of *Nada*, from which it passes to *Svara* and *Raga*. Then six features of good singing are given :

सुस्वरं सरसं चैव सरागं मधुराक्षरम् ।
सालङ्कारप्रमाणं च षड्विधं गीतलक्षणम् ॥

Then follow the definitions of *Vaggeyakara*, *Sishya*, *Gayana* and mention of the flaws of a musician, after which are taken up compositions—*Salagasuda*, *Dhruvaka*, *Mantha* and *Pratimantha*, etc. Sixteen *Dhruvas* are then enumerated, defined with the *Tala*, number of *Padas*, *Rasa*, etc., for each of them. Then follow similar treatment of *Manthaka*, *Pratimanthaka* and *Eka Tali* (of three kinds).

The next subject is *Suddha suda Giti*, after which *Rupaka*, seven *Gamakas*, and *Pratyantara* are described. Sarngadhara then takes up *Svaras*, *Gramas*, *Jatis* and *Ragas*. He names 36 *Pravartaka Ragas*.

अथ षट्त्रिंशत् प्रवर्तकरागाः उच्यन्ते ।

The subjects which follow are *gana*, *varnaprastara*, *laghu guru pluta lakshana* and *tala prastara*. Finally there is a small and interesting section culled from *Ayurveda* about medicinal prescriptions to aid or better one's voice and singing. The section ends with the mention of the sources :

एतत् रागार्णवात् छन्दःशास्त्रेभ्यः आयुर्वेदाच्च ।

The music portion is from *Ragarnava*; the Dhruvas from works on metrics; the medicines from Ayurveda.

The **Sangita Sudhakara** of **Haripala Deva**. 1309—1312. A.D.

The Madras Government Oriental Mss Library has a work on music and *Natya* called *Sangita Sudhakara*. (Triennial Catalogue 1910—11 to 1912—13; R. 779, containing

two chapters; and Triennial catalogue 1919—20; to 1921—22; R. 3082, containing, the rest, Chaps. 3—6). The Adyar Library has t, as also the Tanjore Library.

The author is one **Haripaladeva**, a king. He gives his geneology and glory in the introductory verses. His grandfather was one **Somanatha**. The name of his father is not legible. It is found as **Kumiri**. Haripala had the title 'विचारचतुर्मुख', was a prolific writer, author of a hundred works. He says of himself—

अन्यूना रसनिर्भरा विद्धिरे येन प्रबन्धाः शतम् ।

He was master of the theory and practice of music.

स सर्वविद्याश्रममेदिनीनां
गोपायिता भूजनचक्रवर्ती ।
व्यधत्त सङ्गीतसुधाकराख्यं
प्रबन्धमालोडितपूर्वशास्त्रः ।।

He calls himself वीणातन्त्रविशारद and proficient in composing in six languages.

षड्भाषारचितास्पदा रसगुणालंकारिणी निस्तुषा
वक्त्रे यस्य परं विहाररसिका जाता गिरां देवता ।

In the beginning of the first chapter, he says that he once went to the holy **Sri Ranga** in the Chola land to worship **Sri Ranganatha**. He was entertained there by a band of *Natas*, *Nartakas* and *Gayakas* at whose request Haripala taught them his treatise on music and dance named *Sangita Sudhakara*.

कदाचिद्रङ्गनाथस्य भोगिपर्यङ्कशायिनः ।
चरणाम्बुरुहद्वन्द्ववन्दनोत्सुकमानसः ॥
चोलानलंकरोति स्म हरिपालः सुरोपमः ।
श्रीरङ्गे विहितावासं श्रृंगारैकनिकेतनं ।
एनमभ्यर्थयामासुः नटनर्तकगायकाः ॥

* * *

इदं (नृत्तं) लोकहितार्थाय यथावत् प्रतिपाद्यतां॥
एवमभ्यर्थितस्तैस्तैः हरिपालमहीपतिः ।
प्रबन्धमात्मविहितं स सङ्गीतसुधाकरं ।
सर्वलक्षणसंपन्नं अशिक्षयदनुक्रमात् ॥

The *colophon* to the work runs thus :

इति विचारचतुर्मुखश्रीहरिपालदेवविरचिते
सङ्गीतसुधाकरे पञ्चमं गीतप्रकरणम् ।

The last verse of this work praises the author thus :

प्रौढः पाटविकल्पनासु चतुरो गूढार्थसन्दर्शने
शास्त्रे विस्तृत(ति)शालिनि प्रणयवान् सङ्गीततत्त्वा-
[श्रयः।
नीतौ संभृतकौशलः सुमनसां रक्षैकदीक्षागुरुः
चक्रे श्रीहरिभूमिपः प्रकरणं गीताश्रयं शाश्वतम् ॥

He is thus called King Hari also and perhaps it is he who is referred to in the following verse in an anonymous work on music and dance in the Madras Oriental Miss. Library :

आद्यावन्ते दोधिगाधां मध्ये पाठाक्षरैर्युतां ।
मोहनारदिसंज्ञोऽसौ कथितो हरिभूभुजा ॥

(Ms. No. 12987).

The **Harindra** referred to by the *Sangita Sudha* may also be this same **Haripaladeva**

ग्रन्थान् विलोक्याधुनिकैः हरीन्द्र-
श्रीशार्ङ्गदेवप्रमुखैः प्रणीतान् ।

p. 330 Vol. I, Adyar Ms.

This Haripala may be identified as the last of the Yadava rulers at Devagiri, the son-in-law of Ramachandra. The date of **Ramachandra** is 1271-1309 A. D., and that of **Sankara**, his son, is 1309-1312 A. D. Haripala ruled between 1312-1318 A. D. In 1318 A. D. Mubarik, who was ruling at Delhi, caught and killed Haripala of Devagiri who was rebellious. (R. Sewell, Acrh. Survey of India Vol. II, pp. 254-5. See also Vaidya's Med. Hindu India and Isvariprasad's Med. India.) C. Mabel Duff however calls this last Yadava King as Harapala (p. 215, Chronology of India), and Bhandarkar also gives the name as Harapala. (pp. 167-8, Vol., III, History of Deccan—collected works of Bhandarkar).

There is a Chalukyan king named Haripala, in the family of the Chalukyas of Anhilwad. If we identify the author of the *S. Sudhakara* with him, we have to take this music work back to C. 1150 which is his time. Mr. M. Ramakrishna Kavi opines that the author of the *S. Sudhakara*, Haripala, is a Chalukyan King.

The *Sangita Sudhakara* is in six chapters. It deals with *Natya* in Chap. I, with *Tala* in Chap. II and with *Vadya* in chap. III. Chap. IV is devoted to drama and *Rasa*. Chap. V begins to deal with music proper from *Sruti* to *Suddha ragas*. This chapter is called *Raga lakshana*. The VI, the last chapter, is *Prabandhadhyaya* with a small section on *Gayaka lakshanam*.

Sri Vidyaranya's Sangita Sara, (1320-1330 A. D.)

Vidyaranya is a well-known figure in Sanskrit literature of South India and in the early history of the kingdom of Vijayanagar. That he has also written a work on Music is known from the following references in the *Sangita Sudha* of **Govinda Dikshita**:

सङ्गीतसारं समवेक्ष्य विद्यारण्याभिधश्री-
चरणप्रणीतम् ।

P. 442. Adyar Ms. Vol. I.

Having given some *Ragas*, the *S. Sudha* says that it gives some more from the work of Sri Vidyaranya.

कर्णाटसिंहासनभाग्यविद्यारण्याभिधश्रीचर-
णाग्रणीभ्यः ।
आरभ्य रागान् प्रचुरप्रयोगान् पञ्चाशतं
चाकलये षडङ्गान् ॥

P. 444, Adyar Ms. Vol. I.

From his work are given 15 *Melas* and 50 *Ragas*, which Govinda Diksita says, came to be in greater vogue since the time of Vidyaranya, the "fortune of the Karnataka Kingdom."

रागास्तु पञ्चाशत् इहोपदिष्टाः
नट्टादयस्सर्वजगत्प्रसिद्धाः ।
तेषां मताः पञ्चदशैव मेलाः
क्रमात् तदुद्देशमिहाम्नामः ॥

From the above references in the S. Sudha of Govinda Dikshita we can clearly see that the classification of the Ragas into Melas is very much older than **Ramamatya,** author of the *Svaramelakalanidhi*. Mr. M. S. Ramaswamy Ayyar, on p. lxi of his Introduction to his edition of the Svaramelakalanidhi, tries to make Ramamatya the discoverer of the Mela scheme. I think the references on the subject to Vidyaranya in the S. Sudha, given above, will make Mr. M. S. Ramaswamy Ayyar revise his opinion.

Again, in the 3rd. Chapter—प्रकीर्णक—(p. 722, Vol. II, Adayar Ms.) of the *S. Sudha*, Vidyaranyasricharana and his *S. Sara* are mentioned. The work is referred to here a containing clear descriptions of various kinds of *Gayakas*. On p. 821, (प्रबन्धाध्याय, IV) Vidyaranya is quoted by the *S. Sudha* on the *Prabandha* called *Biruda*.

A Ms. called *Sangita Sara* is described in the catalogue of the *Bikaner* State. (p. 526, Ms. No. 112). The Ms. is dated Samvat 1563 or 1506 A. D. and is described as a compendious treatise. It is not known whether that Ms. represents Vidyaranya's *S. Sara* or is only the unimportant, anonymous *S. Sara* which the *Sangita Narayana* and other Orissa books quote and which is a treatise on the North Indian Music.

The **Sangita Upanishad** and **S. U. Sara** of **Sudhakalasa** (1323 and 1349 A. D.).

We come to know of a work of this high sounding name of *Sangita Upanishad* from its quotation by **Bhava Bhatta**. From p. 274 of the Catalogue of Ms., from Gujarat, Karachi, etc., we learn of the existence of such a work. We see there that the

Sangita Upanishad is the basic text and *S. U. Sara* is the author's own commmentary thereon and that both of them are available at Ahmedabad. Two Mss. of the work under the single combined name, '*Sangitopanishat-sara*', are described also on pp. 528-9 of the Bikaner Catalogue. (Mss. Nos. 1126, 1127). The first Ms. contains only two chapters on *Ragas* and *Talas*.

(तालप्रकाशो नाम द्वितीयोऽध्यायः)

We know the author as a Jain, by name **Sudhakalasa** from the colophon which runs thus:

इति मलधारिगच्छमण्डनवादीन्द्रश्रीराजशेखरसूरिशिष्यवाचनाचार्यश्रीसुधाकलशविरचिते स्वोपज्ञसङ्गीतोपनिषत्सारे नृत्यप्रकाशनो नाम षष्ठोऽध्यायः ।

The teacher of the author is given as one **Rajasekhara Suri** and the sect of the author is seen to be Jain from the word *Maladhari* which seems to the name of a Jain sect.

The work is in 6 chapters dealing with music and dance.

In the last verse of the last chapter we are also given the date of the work by the author himself.

सङ्गीतोपनिषद्ग्रन्थं खाष्टाग्निशशिवत्सरे ।
ऋतुशून्ययुगेन्द्वब्दे तत्सारं चापि निर्ममे ॥

That is, the basic text, the *S. Upanishad* was written in Samvat 1380 or 1323 A. D. and, the commentary, *Sara*, upon it in Samvat 1406 or 1349 A. D.

Simhabhupala's commentary on the Sangita Ratnakara., (C. 1330 A. D).

Simhabhupala is a South Indian King who is very well known in *Natya-Alankara* literature through the work *Rasarnava sudhakara* attributed to him, but really perhaps written by his court poet **Visvesvara**. He was however considered so learned that as an Alankarika he was referred to by some as **Sarvajna.** He was a King of the Rechalla dynasty which ruled the country between the Vindhyas and Srisaila, with the capital at Rajachalam. His date is C. 1330 A. D.

This Simhabhupala, just a century after **Sarngadeva**, wrote a commentary on the latter's *S. Ratnakara*. Like his work on *Natya-Alankara*, this work was also known as *Sudhakara*. The *Svaradhyaya*, i.e., the first chapter of his commentary alone has been published. Of **Dakshaprajapati** and other writers quoted in this work, I have spoken in my previous paper on "*Early Sangita Literature*". A complete copy of the Ms. of this work is described as available in the Report of the II tour for Skr. Mss. in Rajputana and Central India in 1904-5 and 1905—6 by S. R. Bhandarkar, M. A. (*Vide* p. 54).

Vasantarajiya Natya Sastra.

(*Earlier than the 14th century*).

Nandilla Gopa, in his commentary on the drama, *Prabodha Chandrodaya*, **Kumarswamin**, in his commentary on *Prataparudriya*, an *Alankara* work, his father **Mallinatha**, in his commentary on the epic of *Magha* and Sarvananda on *Amarakosa* quote a treatise on *Natya Sastra* called *Vasantarajiyam*. **Katayavema's** commentary on the *Malavikagnimitra* of **Kalidasa** also quotes from this work. The commentary on Kalidasa's *Sakuntala* by this same Katyavema (Tanjore Mss. Library; New Cat. Vol. VIII No. 4306) gives us some information about this *Vasantarajiya* in the introductory verses.

मुनीनां भरतादीनां भोजादीनां च भूभुजाम् ।
शास्त्राणि सम्यगालोच्य नाट्यवेदार्थवेदिनाम् ॥
प्रोक्तं वसन्तराजेन कुमारगिरिभूभुजा ।
नाम्ना वसन्तराजीयं नाट्यशास्त्रमनुत्तमम् ॥

Thus **Vasanta Raja** *alias* **King Kumaragiri** wrote the Natya work bearing his name. It was he that asked Katayavema to comment on the three dramas of Kalidasa. Katayavema flourished under him as his

॥ रघुनाथभूपविरचिता ॥

॥ सङ्गीतसुधा ॥

(*Continued from page* 128).

— ॥ भैरवः ॥ १३ ॥ —

वक्ष्याम्यथो भैरवनामरागं यो भिन्नषड्जाह्वयरागजन्यः ॥ ३२३ ॥
स धैवतांशोऽपि च मध्यमान्तो विवर्जितश्चर्षभपञ्चमाभ्याम् ।
स्यात्प्रार्थनायां विनियोजनीयः समस्वरोऽसाविति सङ्गिरन्ते ॥ ३२४ ॥

— ॥ वराली ॥ १४ ॥ —

अथो वरालीमभिदध्महे तां जन्यां च भिन्नादिमपञ्चमेन ।
षड्जग्रहन्यासयुता तथैव सा धैवतांशा मृदुमध्यमा च ॥ ३२५ ॥
तारस्फुरद्धैवतिका समान्यस्वरा च शृङ्गाररसे च गेया ।

— ॥ गुर्जरी ॥ १५ ॥ —

तां गुर्जरीं संप्रति लक्षयामो जाता तु या पञ्चमषाडवेन ॥ ३२६ ॥
अंशो ग्रहः स्यादृषभश्च तस्यां न्यासो भवेन्मध्यगमध्यमश्च ।
तारर्षभा चर्षभधैवताभ्यां वह्वी च शृङ्गाररसे च गेया ॥ ३२७ ॥

— ॥ गौडः ॥ १६ ॥ —

अपञ्चमष्टक्कभवस्तु गौडो न्यासो ग्रहोंऽशोऽत्र भवेन्निषादः ।

— ॥ कोलाहलः ॥ १७ ॥ —

कोलाहलं टक्कभवं प्रवक्ष्ये तारस्वरैष्टक्कवदेष सर्वैः ॥ ३२८ ॥

— ॥ वसन्तः ॥ १८ ॥ —

हिन्दोलजन्यं कथये वसन्तं पूर्णस्तु हिन्दोलक एव सैषः ।

— ॥ धन्यासी ॥ १९ ॥ —

वक्ष्यामि धन्यास्यभिधां च जातां शुद्धादिमात्कैशिकमध्यमाद्या ॥
षड्जग्रहोंऽशोऽपि च मध्यमोऽन्तः स्यादल्पगान्धारकपञ्चमश्च ।
विवर्जितोऽसावृषभस्वरेण वीरे रसे स्याद्विनियोजनीयः ॥ ३३० ॥

— ॥ देशी ॥ २० ॥ —

देश्युच्यते सा किल रेवगुप्तजातर्षभान्ता ग्रहकादनन्ता ।
षड्जे निषादोऽपि च मध्यमे च या भूयसी पञ्चमवर्जिता च ॥ ३३१ ॥
मन्द्रस्थगान्धारमनोहरा च गेया रसे सा करुणाभिधाने ।

— ॥ देशाख्या ॥ —

देशाख्यकालक्षणमीरयामो जाता हि गान्धारकपञ्चमात्सा ॥ ३३२ ॥
न्यासश्च गान्धार इह ग्रहोंऽशो निषादमन्द्रा च समस्वरेयम् ।
विवर्जिता स्यादृषभस्वरेण गान्धारभाजा स्फुरितेन युक्ता ॥ ३३३ ॥

— ॥ अथ भाषाङ्गाः ॥ —

रागाङ्गरागाः कथिताः समस्ता भाषाङ्गरागानधुना प्रवक्ष्ये ।

— ॥ गाम्भीरी ॥ १ ॥ —

ते विंशतिस्तत्र वदामि गाम्भीर्याख्यं तु षड्जोऽत्र ग्रहोंऽशकश्च ॥ ३३४
सर्वस्वराणां बहुलत्वमेवं समस्वरत्वं सहतारषड्जम् ।

— ॥ वेहारी ॥ २ ॥ —

मांशग्रहान्त्यः स निषादहीनस्तारस्थषड्जो मृदुमध्यमश्च ॥ ३३५ ॥
समस्वरस्तारयुतश्च वेहार्याख्यो हि रागः कथितः प्रवीणैः ।

— ॥ श्वसिता ॥ ३ ॥ —

वक्ष्यामि रागं श्वसिताभिधानं गान्धारकस्तत्र भवेद् ग्रहोंऽशः॥ ३३६ ॥
अंशस्तु षड्जः पुनरत्र मन्द्रः समस्वरोऽपर्षभपञ्चमश्च ।

— ॥ उत्पली ॥ ४ ॥ —

उत्पल्यभिख्यं कथयामि रागं स्यान्मध्यमो न्यास इह ग्रहोंऽशः ॥
समस्वरस्तारगधैवतश्च तारस्थितौ पञ्चमषड्जकौ द्वौ ।
स्यान्मन्द्रगस्थानगतो निषादः संपूर्ण इत्येष भुवि प्रतीतः ॥ ३३८ ॥

— ॥ गौली ॥ ५ ॥ —

तं गौल्यभिख्यं कथयामि रागं स्याद्धैवतो न्यास इह ग्रहोंऽशः ।
तथैव गान्धारनिषादहीनस्तारर्षभो बहुवृषभश्च षड्जः ॥ ३३९ ॥
भूयस्तरो धैवतकश्च गाने भवेदमुष्मिन्निति वेदितव्यम् ।

— ॥ नादान्तरी ॥ ६ ॥ —

नादान्तरीं तामथ वर्णयामः स मध्यमः स्यादिह तु ग्रहोंऽशः ॥ ३४० ॥
स पञ्चमो न्यासतया प्रतीतस्तारर्षभा मन्द्रमनोहरा च ।
गान्धारकाल्पापि च धैवतेन बह्वी तथा षड्जनिषादकाभ्याम् ॥ ३४१ ॥

— ॥ नीलोत्पली ॥ ७ ॥ —

नीलोत्पलीलक्ष्म निरूपयामः स्याद्धैवतोंऽशो ग्रह एव तस्याः ।
न्यासस्तु तारस्थितषड्ज एव समस्वरा मन्द्रगपञ्चमा सा ॥ ३४२ ॥
तथैव गान्धारनिषादहीना नीलोत्पलीयं कथिता मुनीन्द्रैः ।

— ॥ छाया ॥ ८ ॥ —

छायाभिधानं कथयामि रागं स्यान्मध्यमो न्यास इह ग्रहोंऽशः ॥३४३॥
मन्द्रर्षभः षड्जविवर्जितश्च गान्धारतारोऽधिकपञ्चमश्च ।
अल्पे भवन्त्यत्र च पञ्चमेन विना स्वराश्चेति विवेचनीयम् ॥ ३४४ ॥

— ॥ तरङ्गिणी ॥ ९ ॥ —

तरङ्गिणीं तामथ लक्षयामः सा धैवतांशा रिषभग्रहान्या ।
समस्वरा मध्यममषड्जमन्द्रा पूर्णा च तारर्षभधैवता च ॥ ३४५ ॥

— ॥ गान्धारगतिः ॥ १० ॥ —

वक्ष्यामि गान्धारगतेश्च लक्ष्म गान्धारकांशापि च षड्जकान्त्या ।
समस्वरा पञ्चमकस्वरोऽत्र तारा निषादर्षभधैवताः स्युः ॥ ३४६ ॥

— ॥ वेरञ्जिका ॥ ११ ॥ —

वेरञ्जिकां संप्रति वर्णयामो न्यासग्रहांशः पुनरत्र षड्जः ।
मन्द्रस्थषड्जा निधभूयसी च पाल्पा च तारस्थितमध्यमा च ॥

— ॥ डोम्बक्रिया ॥ १२ ॥ —

डोम्बक्रियां वच्मि तु भिन्नषड्जभाषास्थभेदत्ववणाप्रसूताम् ।
षड्जग्रहांशामपि धैवतान्तां विवर्जितां चर्षभपञ्चमाभ्याम् ॥ ३४८ ॥

— ॥ सावेरी ॥ १३ ॥ —

सावेर्यभिख्यां ककुभीयभाषारगन्तिकारागभवां वदामि ।
षड्जो ग्रहोंऽशोऽत्र तु धैवतोऽन्त्यो गान्धारतारा मृदुमध्यमा च ॥
स्यादल्पषड्जा गतपञ्चमा च गेया रसे सा करुणाभिधाने ।

— ॥ वेलावली ॥ १४ ॥ —

योक्ता विभाषा ककुभस्य भोगवर्धन्यभिख्या किल तत्प्रसूता ॥ ३५० ॥
वेलावलीं तामिह वर्णयामः स्याद्धैवतो न्यास इह ग्रहोंऽशः ।
गान्धारमन्द्रा च समस्वरा च तारस्फुरद्धैवतसंयुता च ॥ ३५१ ॥
कम्पस्फुरत्षड्जवती प्रयोज्या सा विप्रलम्भे मुरवैरिह्रद्या ।

— ॥ प्रथममञ्जरी ॥ १५ ॥ —

मञ्जर्यभिख्यां प्रथमादिमां तां वक्ष्ये ग्रहोंऽशोऽत्र तु पञ्चमोऽन्त्यः ॥
भूयिष्ठगान्धारक मध्यमा च तारस्फुरद्धैवतकर्षभा च ।
मन्द्रस्थगान्धारसमन्विता च महोत्सवे सा विनियोजनीया ॥ ३५३ ॥

— ॥ आदिकामोदी ॥ १६ ॥ —

वङ्गालिकायाः किल भिन्नषड्जप्रभेदभूता कथिता हि भाषा ।
तदुद्भवां संकथयेऽधुनाऽऽदिकामोदिकां मन्द्रगमध्यमान्ताम् ॥ ३५४ ॥
स्याद्धैवतो न्यास इह ग्रहोंऽशो गान्धारतारा च समस्वरा च ।

— ॥ नागध्वनिः ॥ १७ ॥ —

तट्टक्कभाषात्मकवेगरञ्जीसंजात नागध्वनिलक्ष्म वक्ष्ये ॥ ३५५ ॥
न्यासो ग्रहोंऽशोऽत्र तु षड्ज एव विवर्जितो धैवतपञ्चमाभ्याम् ।
वीरे रसेऽसौ विनियोजनीयो भवेदिति प्राज्ञ उदीरयन्ति ॥ ३५६ ॥

— ॥ वराटी ॥ १८ ॥ —

वराटिकां संप्रति वर्णयामः कुशीलवानां कुतुकाय शुद्धाम् ।
न्यासो ग्रहोंऽशः पुनरत्र षड्जो निषादगान्धारकधैवताढ्या ॥ ३५७ ॥
तारस्फुरद्धैवतषड्जका च शान्ते रसे सा विनियोजनीया ।

— ॥ नट्टा ॥ १९ ॥ —

हिन्दोलभाषात्मकपिञ्जरीजां नट्टां प्रवक्ष्ये सह लक्षणेन ॥ ३५८ ॥
समस्वरां गीतविदो वदन्ति तां तारगान्धारकपञ्चमां च ।
धनी क्रमात्तारगमन्द्रगौ च न्यासो ग्रहोंऽशोऽत्र तु षड्ज एव ॥ ३५९ ॥

— ॥ कर्णाटबङ्गालः ॥ २० ॥ —

कर्णाटवङ्गालमथाङ्गमाहुः सन्यासयुक्तं खलु वेगरञ्ज्याः ।

तारस्थगान्धार इह ग्रहोंऽशः शृङ्गारयोग्यः स विपञ्चमश्च ॥ ३६० ॥
समीरिता विंशतिभेदभिन्ना भाषाङ्गरागाः पुनरत्र सम्यक् ।

— ॥ अथ क्रियाङ्गाः ॥ —

भाषाङ्गरागानखिलान्निरूप्य क्रियाङ्गरागान्दश पञ्च वक्ष्ये ।
आद्याऽत्र भावक्र्यभिधा स्वभावक्री तद्द्वितीयाऽथ परा शिवक्री ॥

भवेच्चतुर्थी मकरादिमक्री त्रिणेत्रपूर्वक्र्यभिधा परा च ।
षष्ठः पुनः स्यात्कुमुदादिमक्री परा दनुक्री किल सप्तमीस्यात् ॥ ३६२ ॥

ओजक्र्यभिख्या पुनरष्टमीस्यादिन्द्रक्र्यभिख्या नवमी च वेद्या ।
अन्या भवेन्नागकृतिस्तथैकादशी भवेद्धन्यकृतिस्तु नाम्ना ॥ ३६३ ॥

स्याद् द्वादशी सा विजयादिमक्री क्रियाङ्गनामान्युदितानि चैवम् ।
स्याद् द्वादशानामपि च क्रियाङ्गनाम्नां च साधारण लक्ष्म वक्ष्ये ॥

न्यासो ग्रहोंऽशोऽधिकषड्जकत्वं समानमेषामितरत्तुसर्वम् ।
पूर्णत्वतत्तद्गमकान्वितत्वं स्वराल्पताद्यं किल लक्ष्यगम्यम् ॥ ३६५ ॥

— ॥ रामकृतिः ॥ —

वक्ष्यामहे रामकृतिं क्रियाङ्गरागं तमापञ्चमतारमन्द्रम् ।
न्यासो ग्रहोंऽशः पुनरत्र षड्जो भवेदमुष्मिन्निषभोऽधिकश्च ॥ ३६६ ॥

— ॥ गौडकृतिः ॥ —

वक्ष्यामहे गौडकृतिं क्रियाङ्गं न्यासो ग्रहोंऽशोऽपि च षड्ज एव ।
सा मध्यमेनापि च पञ्चमेन बद्धा विहीनर्षभधैवता च ॥ ३६७ ॥
तारस्थगान्धारसमन्विता च मन्द्रस्फुरत्पञ्चमसंयुता च ।

— ॥ देवकृतिः ॥ —

वक्ष्यामहे देवकृतिं क्रियाङ्गं न्यासांशषड्जामपि धैवताद्याम् ॥ ३६८ ॥

विवर्जितां चर्षभपञ्चमाभ्यां समस्वरां मन्द्रनिषादयुक्ताम् ।
सा मध्यमेन प्रचुरेण युक्ता वीरे रसे सा विनियोजनीया ॥ ३६९ ॥

— ॥ अथ उपाङ्ग रागाः ॥ —

— ॥ पूर्णाटिका ॥ १ ॥ —

त्रिंशत्युपाङ्गेष्वथ संप्रवक्ष्ये पूर्णाटिकां धैवतकग्रहांशाम् ।
न्यासो भवेन्मध्यम एव तस्यां संपूर्णता पञ्चमभूरिता च ॥ ३७० ॥
तां सालगं केचन वर्णयन्ति रागं ह्युपाङ्गं किल भिन्नषड्जे ।

— ॥ देवालः ॥ २ ॥ —

देवालरागस्य वदामि लक्ष्म स्यान्मध्यमो न्यास इह ग्रहोंऽशः ॥ ३७१॥
मन्द्रर्षभो मन्द्रगधैवतश्च भवेन्निषादर्षभधैवतोत्थः ।
स्यान्मध्यमालम्बितकम्पितोऽसौ भवेदुपाङ्गं बहुलाख्यरागे ॥ ३७२ ॥
तां देवलामाह मतङ्गमौनी कामोदलक्ष्मात्र वदन्ति चैके ।

— ॥ कुरञ्जी ॥ ३ ॥ —

कुरञ्जिकां संप्रति लक्षयामः स्यात्पञ्चमो न्यास इह ग्रहोंऽशः ॥ ३७३ ॥
मन्द्रस्थगान्धारयुतर्षभेण तथा निषादेन च वर्जिता च ।
षड्जेन बह्वी सहपञ्चमेन भवेदुपाङ्गं (ललिता) बहुलाख्यरागे ॥ ३७४ ॥
स्यान्मध्यमग्रामभवाऽत्र मध्यमांशग्रहा तत्र तु मध्यमादिः ।

— ॥ अथ वराट्युपाङ्गानि ॥ —

वक्ष्याम्युपाङ्गानि वराटिकायाः षड्जग्रहान्तादिमकानि षट् च ॥

— ॥ कौन्तलिका ॥ १ ॥ —

स्यात्कौन्तलीकान्वितधैवताच समन्द्रषड्जा च निषादभूरिः ।

— ॥ द्राविडी ॥ २ ॥ —

स्याद् द्राविडी तत्र तु भूरिशालिनिषादमन्द्रा स्फुरितर्षभा च ॥ ३७६ ॥

— ॥ सैन्धवी ॥ ३ ॥ —

स्यात्सैन्धवी धैवतषड्जकम्पाऽन्विता च गान्धारकभूयसी सा ।
मन्द्रस्फुरन्मध्यमसंयुता च तथैव शृङ्गाररसे च गेया ॥ ३७७ ॥

— ॥ उपस्थान वराटिका ॥ ४ ॥ —

वक्ष्याम्युपस्थानवराटिकां तां या मण्डिता मध्यमधैवताभ्याम् ।
मन्द्रस्थिताभ्यामपि तादृशेन निषादकेनापि च भूषिता सा ॥ ३७८ ॥

— ॥ हस्तस्वरवराटी ॥ ५ ॥ —

हस्तस्वराद्यां कथये वराटीं स्यात्पञ्चमः कम्पित आहतश्च ।
मन्द्रस्थितः स्यादिह धैवतश्च ग्रहादिकं पूर्ववदेव वेद्यम् ॥ ३७९ ॥

— ॥ प्रतापवराटी ॥ ६ ॥ —

प्रतापपूर्वां कथये वराटीं सा मन्द्रषड्जाऽपि च कम्प्रषड्जा ।
स्यादद्भुते सा विनियोजनीया वराट्युपाङ्गानि षडीरितानि ॥ ३८० ॥

— ॥ अथ तोड्युपाङ्गानि ॥ —

— ॥ छायातोडी ॥ १ ॥ —

छायादिमां तां कथयामि तोडीं रागाङ्गमध्ये प्रथमं निरुक्ताम् ।
तोडी विहीनर्षभपञ्चमा चेच्छायाभिधा तोड्यभिधा तदा सा ॥

— ॥ तुरुष्कतोडी ॥ २ ॥ —

तुरुष्कतोडीमधुनाभिधास्ये तोड्येव सा ताडितक स्वरा चेत् ।
तथाऽल्पगान्धारयुता निषादे स्याद् भूयसी सा किल धैवते च ॥

— ॥ गुर्जर्युपाङ्गानि ॥ —

— ॥ महाराष्ट्रगुर्जरी ॥ १ ॥ —

वक्ष्ये महाराष्ट्र्यभिधं तु रागं न्यासो ग्रहः स्यादृषभस्तथांशः ।
निषादमन्द्रा गतपञ्चमा च गेयोत्सवे ताडितकस्वरेयम् ॥ ३८३ ॥

— ॥ सौराष्ट्रगुर्जरी ॥ २ ॥ —

सा गुर्जरी कम्प्रनिषादवह्नी सौराष्ट्रिकाद्या किल गुर्जरी स्यात् ।

— ॥ दक्षिणगुर्जरी ॥ ३ ॥ —

सा गुर्जरी कम्पितमध्यमा च स्यात्ताडितान्यस्वरसंयुता च ॥ ३८४ ॥
यदा तदा दक्षिणगुर्जरीति भजेदभिख्यामिति वेदितव्यम् ।

— ॥ द्राविडगुर्जरी ॥ ४ ॥ —

मन्द्रे च तारे स्फुरितर्षभा चेत्सा गुर्जरी द्राविडगुर्जरीति ॥ ३८५ ॥
चत्वारि सौराष्ट्र्यभिधादिमानि गुर्जर्युपाङ्गानि निरूपितानि ।

— ॥ वेलावल्युपाङ्गानि ॥ —

— ॥ भुञ्छी ॥ १ ॥ —

भुञ्छी तु हीना किल मध्यमेन न्यासो ग्रहोंऽशोऽपि च धैवतोऽस्याम् ॥
आन्दोलिता पञ्चमषड्जयोः सा स्याद्विप्रलम्भे विनियोजनीया ।

— ॥ स्तम्भावती ॥ २ ॥ —

स्तम्भावती स्यादपपञ्चमा सा न्यासो ग्रहोंऽशोऽत्र तु षड्ज एव ॥
आन्दोलिता मध्यमके निषादे तथैव शृङ्गाररसे प्रयोज्या ।

— ॥ छायावेलावली ॥ ३ ॥ —

सा कम्प्रमध्यस्थितमध्यमा चेच्छायादिवेलावलिका तदा स्यात् ॥३८८

———

— ॥ प्रतापवेलावली ॥ ४ ॥ —

प्रतापवेलावलिका च सैव स्यादाहता चर्षभपञ्चमेन ।
चत्वारि चैवं कथितानि वेलावल्या उपाङ्गानि यथाक्रमेण ॥ ३८९ ॥

———

— ॥ भैरवी ॥ (भैरवोपाङ्गम्) —

तां भैरवोपाङ्गतया प्रतीतां भैरव्यभिख्यां प्रतिपादयामः ।
स्याद्धैवतो न्यास इह ग्रहोंऽशो गान्धारकः स्यादिह तारमन्द्रः ॥ ३९०
शेषाः समस्ताः समतां प्रयान्ति स्वरा इति प्राञ्च उदीरयन्ति ।

———

— ॥ सिंहली कामोदी ॥ (कामोदोपाङ्गम्) —

कामोदिका मन्द्रगमध्यमा च कम्पस्फुरद्धैवतिका यदि स्यात् ॥ ३९१ ॥
सा सिंहलीकादिमका तदा स्यात्कामोदिकोपाङ्गमिमां वदन्ति ।

———

— ॥ छायानट्टा ॥ (नट्टोपाङ्गम्) —

नट्टा यदि स्यान्मृदुपञ्चमा च कम्प्रा च गान्धारनिषादकाभ्याम् ॥ ३९२
छायादिनट्टा भवतीति नट्टारागस्य चोपाङ्गमिमां गृणन्ति ।

———

— ॥ कोलाहला (टक्कोपाङ्गम्) —

वक्ष्यामहे संप्रति टक्कभाषाकोलाहलां रामकृतिं च जाताम् ॥ ३९३ ॥
संन्यासषड्जापि च मध्यमांशा विवर्जिता सा किल पञ्चमेन ।
भाषाङ्गमध्ये कथिता च सेयमुपाङ्गभावं कथमश्नुवीत ॥ ३९४ ॥
अत्रोच्यते सेयमुपाङ्गतामप्युपाङ्गसारूप्यवशादुपैति ।
अन्यत्र चैवं पुनरूहनीयं वीरे रसे सा विनियोजनीया ॥ ३९५ ॥

———

— ॥ भल्लातिका ॥ (हिन्दोलोपाङ्गम्) —

हिन्दोलभाषात्मकतां प्रयातच्छेवाटिकायां किल तत्प्रसूता ।
भल्लातिका स्यादृषभेण हीना स्याद्धैवतो न्यास इह ग्रहोंऽशः ॥ ३९६ ॥
मन्द्रस्फुरद्धैवतसंयुता सा भवेच्च शृङ्गाररसे नियोज्या ।

———

— ॥ आन्धाली ॥ —

यो ग्रामरागेषु निरूपितः प्राक् शुद्धादिमः पञ्चमनामरागः ॥ ३९७ ॥
तदीयभाषात्मकदाक्षिणात्यविभाषिकान्धाल्युदितां वदामः ।

———

— ॥ मल्हारी ॥ —

मल्हारिका मन्द्रगमध्यमा सा स्यात्पञ्चमो न्यास इह ग्रहोंऽशः ॥ ३९८ ॥
गान्धारहीनापि च ताडिता च सेयं तु शृङ्गाररसे प्रयोज्या ।

———

— ॥ मल्हारः ॥ —

आन्धाल्युपाङ्गं प्रवदामि सम्यङ् मल्हारकं तारनिषादयुक्तम् ॥ ३९९ ॥
स्याद्धैवतो न्यास इह ग्रहोंऽशो वर्ज्यश्च षड्जोऽत्र तु पञ्चमश्च ।
मन्द्रस्थगान्धारविवर्जितश्च स्यादौडुवोऽयं कथितो मुनीन्द्रैः ॥ ४०० ॥

———

— ॥ कर्णाटगौडः ॥ —

कर्णाटगौडं प्रतिपादयामो न्यासो ग्रहोंऽशः पुनरत्र षड्जः ।
स्याद्देशवालोऽपि स एव षड्जे त्वान्दोलितश्चर्षभपञ्चमेन ॥ ४०१ ॥

———

— ॥ तुरुष्कगौडः ॥ —

तौरुष्कगौडं प्रतिपादयामो न्यासो ग्रहोंऽशोऽत्र निषाद एव ।
गान्धारभूरिर्मृदुताडितश्च विवर्जितश्चर्षभपञ्चमाभ्याम् ॥ ४०२ ॥

———

— ॥ द्राविडगौडः ॥ —

अथोच्यते द्राविडगौडरागो न्यासो ग्रहोंऽशोऽत्र निषाद एव ।
गान्धाररूपस्थितिरूपेण युक्तस्तथा स्फुरत्पञ्चमषड्जकश्च ॥ ४०३ ॥
इतीरितास्त्रिंशदुपाङ्गरागाः सर्वे निरुक्ता दशभेदभिन्नाः ।

— ॥ प्रसिद्धरागाः ॥ —

समीक्ष्य नन्दीश्वरसंहितां तामालोक्य शास्त्रं भरतप्रणीतम् ॥ ४०४ ॥
ग्रन्थं बृहद्देश्यभिधं मतङ्गमुनिप्रणीतं निपुणं निरीक्ष्य ।
विचार्य तां याष्टिकसंहितां च ज्ञात्वाञ्जनानन्दनसंहितां च ॥ ४०५ ॥
उमापतेराधुनिकस्य तन्त्रमुद्वीक्ष्य नन्दीशमतानुसारि ।
सङ्गीतसारं समवेक्ष्य विद्यारण्याभिधश्रीचरणप्रणीतम् ॥ ४०६ ॥
निशाम्य सङ्गीतकचन्द्रिकाख्यां कृतिं च भट्टादिममाधवस्य ।
श्रीशार्ङ्गदेवेन कृतां च सप्ताध्यायीं तथा लक्ष्मविरोधिलक्ष्याम् ॥ ४०७ ॥
अबोधकात्यल्पतरप्रयोगामुद्दिष्टरागानुदितस्वरूपाम् ।
एनां स्फुटीकर्तुमिह प्रवृत्तौ यौ ब्राह्मणौ केशवकल्लिनाथौ ॥ ४०८ ॥
टीकाद्वयेनापि कृतेन ताभ्यामबोधितास्पष्टपदार्थभेदाम् ।
त्यक्तामथो गायकवैणिकाद्यैर्विलोक्य लक्ष्यस्य च लक्षणस्य ॥ ४०९ ॥
यथा विरोधो न भवेत्तथैव पदावलीज्ञानवतां जनानाम् ।
यथैकवारश्रवणेन सद्यो जायेत सङ्गीतरहस्यबोधः ॥ ४१० ॥
निरूपितास्ते निपुणं तथैव लक्ष्यानुरूपैर्ललितैर्वचोभिः ।
न्यासस्वरांशग्रहतारमन्द्रापन्याससंन्यासमुखैर्विशेषैः ॥ ४११ ॥
तल्लक्षणैरप्यपरैश्च वादिविवादिसंवाद्यनुवादिभेदैः ।
निरूपिता लक्षणतो विविच्य रागाश्चतुःषष्ट्यधिके शते द्वे ॥ ४१२ ॥

— ॥ श्रीविद्यारण्यमतम् ॥ —

कर्णाटसिंहासनभाग्यविद्यारण्याभिधश्रीचरणाग्रणीभ्यः ।
आरभ्य रागान्प्रचुरप्रयोगान्पञ्चाशतं चाकलये षडङ्गान् ॥ ४१३ ॥
रागास्तु पञ्चाशदिहोपदिष्टा नट्टादयः सर्वजगत्प्रसिद्धाः ।

— ॥ मेलाः ॥ —

तेषां मताः पञ्चदशैव मेलाः क्रमात्तदुद्देशमिहामनामः ॥ ४१४ ॥

मेलेषु तेषु प्रथमोऽथ नट्टामेलस्ततो गुर्जरिकाख्यमेलः ।
मेलस्तृतीयस्तु वराटिकायाः श्रीरागमेलस्तु भवेच्चतुर्थः ॥ ४१५ ॥

स्यात्पञ्चमो भैरविकाख्यमेलोऽन्यः शङ्कराद्याभरणस्य मेलः ।
स्यात्सप्तमस्त्वाहरिकाख्यमेलो वसन्तभैरव्यभिधस्य मेलः ॥ ४१६ ॥

स्यादष्टमो गायकबोधहेतुः सामन्तमेलो नवमो निरुक्तः ।
काम्बोदिकाया दशमस्तु मेलस्त्वेकादशश्चापि मुखारिकायाः ॥ ४१७ ॥

मेलो भवेद् द्वादश एव शुद्धरामक्रियायास्तदनन्तरं स्यात् ।
केदारगौडस्य च मेल एको ह्रीजुज्जिकायास्त्वपरोऽत्र मेलः ॥ ४१८ ॥

देशाक्षिकामेल इहान्तिमः स्यान्मेलाः क्रमात्पञ्चदशोपदिष्टाः ।
रागांस्तु मेलप्रभवांश्च तत्तद्रागप्रसङ्गेऽपि निरूपयामः ॥ ४१९ ॥

— ॥ वीणानिरूपणम् ॥ —

निरूपितानामपि मेलकानां स्फुटा विपञ्च्यां भवति प्रतीतिः ।
निरूप्यते तेन तथात्र वीणा सा चात्र वीणा त्रिविधा विभाति ॥ ४२० ॥

तत्रादिमा स्यात्किल शुद्धमेलवीणा च सा सर्वजनैकहृद्या ।
ततो द्वितीया खलु मध्यमेलवीणा च सा सर्वजगत्प्रसिद्धा ॥ ४२१ ॥

स्यादच्युतश्रीरघुनाथभूपमेलाख्यवीणा कथिता तृतीया ।
तिस्रोऽपि वीणाः प्रतिपादयामो यथाक्रमं वैणिकबोधहेतोः ॥ ४२२ ॥

— ॥ शुद्धमेलवीणा ॥ —

यथेच्छमाकल्पितवल्लकी च स्वरव्यवस्था च यथेच्छमुक्ता ।
वीणोपरिस्थानगताश्चतस्रस्ता लोहतन्त्रीः परिकल्प्य पश्चात् ॥ ४२३ ॥

पार्श्वे तु तन्त्रीत्रितयं प्रकल्प्य कार्या च सा द्वादशपर्वयुक्ता ।
पर्वक्रमेण स्वरसंनिवेशः प्रकाश्यते वैणिकबोधहेतोः ॥ ४२४ ॥

षड्जो भवेत्केवलयापि तन्त्र्या तत्पर्वणि स्पर्शनमन्तरेण ।
आद्ये च पर्वण्यृषभो निवेश्यः स्याच्छुद्धगान्धार इह द्वितीये ॥ ४२५ ॥

गान्धारकः पर्वणि तत्तृतीये साधारणः पर्वणि तच्चतुर्थे ।
गान्धारकः स्याच्च्युतमध्यमादिस्ततः परं पञ्चमपर्वणि स्यात् ॥ ४२६ ॥

शुद्धादिमो मध्यमको निवेश्यस्ततः परं पर्वणि चापि षष्ठे ।
स्यान्मध्यमोऽयं च्युतपञ्चमादिरेवं स्वरान्पर्वसु षट्सु युञ्ज्यात् ॥ ४२७॥

स्यात्पञ्चमः पर्वणि सप्तमे च तथाष्टमे पर्वणि धैवतः स्यात् ।
निवेशनीयो नवमे निषादः कैशिक्यभिख्यो दशमे निषादः ॥ ४२८ ॥

एकादशे काकलिको निषादः स्याद् द्वादशे तारकषड्ज एव ।
शिष्टेषु पर्वस्वपि सूक्ष्मभूतेष्वेवं निवेश्याः सकलाः स्वरास्ते ॥ ४२९ ॥

पर्वक्रमेण स्वरसंनिवेशं निरूप्य तन्त्रीक्रमतो वदामः ।
तन्त्र्यादिमायामनुमन्द्रषड्जस्तन्त्र्यां निवेश्यस्तदनन्तरं तु ॥ ४३० ॥

द्वितीयतन्त्र्यामनुमन्द्रपूर्वः स्यात्पञ्चमश्चापि निवेशनीयः ।
तृतीयतन्त्र्यामपि मन्द्रषड्जो मन्द्रादिमो मध्यमकश्चतुर्थ्याम् ॥ ४३१ ॥

तन्त्रीत्रयेऽथो विनिवेशिते तु ततो वदामः स्वरयोजनं च ।
मध्यस्थषड्जेन समाननादा भवेदिह प्राथमिकी तु तन्त्री ॥ ४३२ ॥

द्वितीयतन्त्रीः किल पञ्चमेन मन्द्रस्थितेनापि समाननादा ।
तृतीयतन्त्रीः खलु मन्द्रषड्जसमाननादा कथिता प्रवीणैः ॥ ४३३ ॥

एताश्चतस्रः श्रुतिपूर्वतन्त्र्यो नान्ये स्वराश्चापि भवन्ति तत्र ।
एवं निरुक्ता खलु शुद्धमेलवीणा प्रवीणव्यवहारयोग्या ॥ ४३४ ॥

— ॥ मध्यमेलवीणा ॥ —

ततः परं संप्रति मध्यमेलवीणां विशेषेण निरूपयामः ।
पूर्वोदिता या खलु शुद्धमेलवीणात्र तस्यामुपरिस्थतन्त्र्याम् ॥ ४३५ ॥

प्रास्तः स्वरः प्रागनुमन्द्रषड्जः स्यात्पञ्चमोऽस्यामनुमन्द्रपूर्वः ।
तन्त्रीर्द्वितीया खलु यानुमन्द्रपूर्वेण युक्ता खलु पञ्चमेन ॥ ४३६ ॥

तस्यां निवेश्यः किल मन्द्रषड्जस्तृतीयतन्त्र्यां स्वरमीरयामः ।
तृतीयतन्त्रीः किल मन्द्रषड्जयुक्ता पुरा संप्रति तत्र तन्त्र्याम् ॥ ४३७ ॥

मन्द्रादिमः पञ्चम एव वेद्यश्चतुर्थतन्त्र्यां स्वरमामनामः ।
तन्त्रीस्तु मन्द्रादिममध्यमेन युक्ता तुरीया किल वाथ तस्याम् ॥ ४३८॥

मन्द्रादिषड्जो विनिवेशनीयः पार्श्वस्थतन्त्रीत्रितयं यदैव ।
ऊर्ध्वस्थतन्त्रीत्रयतुल्यनादं तदा भवेन्मध्यममेलवीणा ॥ ४३९ ॥

— ॥ अच्युतश्रीरघुनाथभूपमेलवीणा ॥ —

तामच्युतश्रीरघुनाथभूपमेलाख्यवीणां प्रतिपादयामः ।
पूर्वोक्तवीणाद्वय एव मध्यमेलाख्यवीणा खलु या च तस्याम् ॥ ४४० ॥

तन्त्रीसमेतश्रुतिपञ्चमां च तथैव मन्द्रस्थितपञ्चमां च ।
तथान्यतन्त्रीमपि पञ्चमेनानुमन्द्रपूर्वेण विशोभमानाम् ॥ ४४१ ॥

विधाय तिस्रोऽपि समाननादास्तन्त्रीसहायेन च मध्यमेन ।
आद्यं स्वरं पञ्चममेव कृत्वा वाद्येत वीणा यदि वैणिकेन ॥ ४४२ ॥

एषाऽच्युतश्रीरघुनाथभूपमेलाख्यवीणा कथिता तृतीया ।
समस्तरागैकनिदानभूता मेलद्वयं चाप्यतिरिच्य सेयम् ।
रक्तिप्रदा श्रीरघुनाथभूपमहीमहेन्द्रेण विनिर्मिता च ॥ ४४३ ॥

आचन्द्रतारान्तमियं हि वीणा भूयान्मुदे गायकवैणिकानाम् ।
तिस्रोऽपि वीणाः प्रतिपाद्य वक्तुं रागानुपोद्घातमिहामनामः ॥ ४४४ ॥

— ॥ उपोद्घातः ॥ —

कदाचिदागात्कदलीवनान्तमासेदिवान्याष्टिकमाञ्जनेयः ।
सङ्गीतविद्योपनिषद्रहस्यमध्यापयन्तं धुरि दक्षमुख्यान् ॥ ४४५ ॥

देशीयरागेष्वपि च स्वरेषु श्रुतिष्वमूषामपि लक्षणेषु ।
नानाविरोधानिह याष्टिकं तं ते दक्षमुख्यास्त्ववति पर्यपृच्छन् ॥ ४४६ ॥

सप्त स्वरा द्वादश वैकृता ये तेषां चतस्रः श्रुतयो न चान्याः ।
पञ्चश्रुतिः षट्श्रुतिकश्च देशीरागेऽपि केषांचिदिह स्वराणाम् ॥ ४४७ ॥

अतो भवेच्छास्त्रविरोध एषां त्यागे तु तासां न हि रागलाभः ।
एवं विरोधे परिशङ्क्यमाने ततस्त्ववादीत्परिहारमेवम् ॥ ४४८ ॥

शास्त्रस्य लक्ष्यस्य मिथो विरोधो न स्याद्यथा स्यादपि रागलाभः ।
स पर्यहार्षीदिति तान्विरोधान्द्रागयाष्टिको रामपदाब्जसेवी ॥ ४४९ ॥

तां याष्टिकोक्तामविरोधरीतिं यक्षौघगीतामपि गानशैलीम् ।
आलोच्य बुद्ध्या चिरमाञ्जनेयो लक्ष्याविरुद्धं प्रणिनाय शास्त्रम् ॥ ४५० ॥

एषां श्रुतीनां नियमः स्वराणां न ग्रामजातिप्रमुखस्य चास्ति ।
भजन्ति नानाविधदेशजाताश्छायास्तथैते किल देशिरागाः ॥ ४५१ ॥

इत्याञ्जनेयेन विचार्य सम्यक् शास्त्रे निरुक्ताः किल देशिरागाः ।
नट्टादिकानां च सहेतुकानां लक्ष्माणि वक्ष्याम्यथ तेन तेन ॥ ४५२ ॥

— ॥ नट्टारागः ॥ —

द्वे धैवतीमार्षभिकां च हित्वा याः पञ्च शुद्धा इह जातयः स्युः ।
ता ग्रामरागे प्रकृतित्वमाप्ता हिन्दोलनाम्नीत्यवधारणीयम् ॥ ४५३ ॥
हिन्दोलरागात्प्रबभूव भाषा पिञ्जर्यभिख्यानवती किलेयम् ।
नट्टा तु तज्जन्यतयोपदिष्टा वक्ष्यामि तस्याः किल मेलमादौ ॥ ४५४ ॥
षड्जस्तथा मध्यमपञ्चमौ च शुद्धाः स्वराः षट्छ्रुतिभिः समेतः ।
सधैवतः स्यादृषभोऽन्तरश्च गान्धारकः काकलिको निषादः ॥ ४५५ ॥
एतैः स्वरैः सप्तभिरत्र नट्टामेलो युतो गायकसंप्रदायात् ।
एवं निरुक्ते खलु साधु नट्टामेले ततोऽस्याः किल लक्ष्म वक्ष्ये ॥ ४५६ ॥
न्यासो ग्रहोंऽशः पुनरत्र षड्जः स एव वादी किल पञ्चमोऽसौ ।
संवादिभावं भजते विवादी गान्धारकश्चापि निषादकश्च ॥ ४५७ ॥
सधैवतः स्यादृषभोऽनुवादी नट्टागतं लक्षणमित्थमुक्तम् ।

— ॥ रागसामान्यलक्षणम् ॥ —

अनुक्तमन्यद्यदिहास्ति किंचिदानीय तत्तत्प्रकृतिभ्य एव ॥ ४५८ ॥
तस्य प्रयोगं प्रतिपादयामो यथाक्रमं गायकबोधहेतोः ।
आक्षिप्तिकादीनि निरूपयामो रागाङ्गभूतानि निरुक्तिपूर्वम् ॥ ४५९ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्यते स्म प्रथमं हि रागैराक्षिप्तिका नाम तदस्य युक्तम् ।
सैवोदितायित्तपदेन लोकैराक्षिप्तिकेयं तदिहादिमाङ्गम् ॥ ४६० ॥

அபிநய ஸார ஸம்புடம்.

(தொடர்ச்சி)

ஐந்தாவதம்சம்.

அபிநயாம்ருதம்.

అభినయామృతం.

ஸ்ரீ நந்திகேச்வரர் எழுதியிருக்கும் அபிநய தர்ப்பணத்திலும், தத்தில கோஹலீயம், நாகார் ஜுனீயம் முதலிய பரத சாஸ்திரங்களிலும் பேசப்பட்டிருக்கும் தலை, கண், கழுத்து, கை இதினுண்டாகும் பேதங்கள் அநேகமாக ப்ர பஞ்சத்தில் மனிதர் ஒவ்வொரு செய்கை செய்யுங்காலத்திலும் அந்தச் செய்கைகளுக்கு அனுகுணமாக தற்செயலா யுண்டாவதே தவிர வேரல்லவாயினும், பாலர்கள் எளிதில் தெரிந்துகொள்வதற்காக ஸ்வல்பபேதம் எழுதப்படுகின்றது.

மனிதர் அறியும் விதமான பொருளைக் கொடுக்கத் தகுந்ததென்றர்த்தமுள்ள அபி நயம், ஆங்கிகம், வாசிகம், ஆஹார்யம், ஸாத் விகமென நான்கு வகையாம்.

ஆங்கிகாபிநயம்— **आङ्गिक** — ఆంగికం — அங்கம் அல்லது சரீரவழியாகவே வெளியிடு தல் ஆங்கிகாபிநயமாம்.

வாசிகாபிநயம்—**वाचिक**—వాచికం — வார்த் தைகளின் வழியாக வெளியிடுதல் வாசிகாபி நயமாம். இதைகாவ்ய நாடகாலங்கார மென்பார்கள்.

ஆஹார்யாபிநயம்— **आहार्य** — ఆహార్యం — ஹாரகேயூரம் முதலிய நகைகளால் அந்தந்த சரீரத்திற்கு தக்கபடி அலங்கரித்துக் கொள் ளுதல் ஆஹார்யாபிநயமாம்.

ஸாத்விகாபிநயம்—**सात्त्विक** — సాత్త్వికం — ஸாத்விகபாவம் அதாவது பிரவர்த்தித்திருக் கும் பதங்களுக்குப் பொருத்தமாக பாவவழி யாக வெளியிடுதல் ஸாத்விகாபிநயமாம்.

மேற்கூறிய ஆங்கிகாபிநயம் அங்கம், பிரத் தியங்கம், உபாங்கமென மூன்று விதங்களாம்.

அங்கம் —**अङ्ग**—అంగం— தலை, கை, கட்கம், பக்கம், இடை, பாதம் இவ்வாறுமாம்.

ப்ரத்யங்கம் —**प्रत्यङ्ग** —ప్రత్యంగం— தோள் பட்டை, கை, பின்புறம், வயிறு, துடை, முழங்கால் இவ்வாறுமாம்.

உபாங்கம்—**उपाङ्ग** — ఉపాంగం — பார்வை, இமை, கருவிழி, கன்னம், மூக்கு, தாழ்வாய், அதரம், பற்கள், நாக்கு, முகவாய்கட்டை, முகம், தலை இப்பன்னிரண்டுமாம்.

ஸகஜமாய் நாம் ஒரு மனிதனைப் பார்க்குங் காலத்திலும், முதலெடுப்பில் முகத்தைப் பார்த்து பிறகு மற்ற அங்கங்களைப் பார்க்கும் வழக்கமிருக்கின்றதாதலால், பரதாசாரியார் களும் முதலில் தலை, அடுத்தது க்ண்பார்வை, கழுத்து, ஹஸ்தம் இவைகளில் உண்டாகும் பேதங்களையெழுதியிருக்கின்றார்கள்.

சிரஸ் அல்லது தலையின் பேதங்கள்

शिरोभेद—శిరోభేదములు.

ஸமம், உத்வாஹிதம், அதோமுகம், ஆலோளிதம், துதம், கம்பிதம், பராவிருத்

தம், உக்ஷிப்தம், பரிவாஹிதம் என ஒன்பது விதங்களாம்.

ஸமசிரஸ்.—**सम** — సమం

தலையை உயர்த்தாமலும், தாழ்த்தாமலும், அசைக்காமலும், இருக்கிறபடி நிறுத்துதல் ஸமசிரஸ்ஸாம்.

விநியோகம்—వినియోగం—**विनियोग**

ந்ருத்தாரம்பம், ஜபகாலம், கர்வம், விச்வாசம், கோபம், ஸ்தம்பித்திருத்தல், வேலையற்றிருத்தல், இந்த காலங்களில் உபயோகமாகும்.

உத்வாஹிதசிரஸ்—**उद्वाहित** — ఉద్వాహితం

அண்ணாந்து வைத்துக்கொள்ளுதல், உத்வாஹித சிரஸ்ஸாம்

விநியோகம்—వినియోగం—**विनियोग**

த்வஜம், சந்த்ரன், ஆகாசம், மலை, ஆகாசத்தில் ஸஞ்சரிக்கும் வஸ்துக்கள் இவைகளில் உபயோகமாகும்.

அதோமுகசிரஸ்—అధోముఖం—**अधोमुख**

கீழ்ப்பக்கத்தில் இறக்குவது அதோமுகசிரஸ்ஸாம்.

விநியோகம்—వినియోగం—**विनियोग**

வெட்கப்படுதல், வருத்தப்படுதல், நமஸ்கரித்தல், கெட்ட யோசனைசெய்தல், மூர்ச்சித்தல், கீழிருக்கும் பொருள்களை நிச்சயித்தல், ஸ்நானம் செய்தல், இவைகளில் உபயோகமாகும்.

ஆலோளிதசிரஸ்—ఆలోళితం—**आलोलित**

மண்டலாகாரமாகச் சுற்றுதல் ஆலோளித சிரஸ்ஸாம்.

விநியோகம்—వినియోగం—**विनियोग**

பெருந்துக்கம், பிசாசுபிடித்தாடுதல், மதம், மூர்ச்சையடைந்திருத்தல், கிருகிரென்று சுற்றுதல், விகற்பம், சிரிப்பு, இக்காலங்களிலுபயோகமாகும்.

துதசிரஸ்—ధుతం—**धुत**

வல, இடப்பக்கங்களில் திருப்புதல் துத சிரஸ்ஸாம்.

விநியோகம்—వినియోగం—**विनियोग**

இல்லையெனல், இருபக்கங்களிலும் பார்த்தல், ஜனங்களை ஸந்தோஷிப்பித்தல், ஆச்சரியப்படுதல், விஸனப்படுதல், ஆசையற்றிருத்தல், குளிர், பயப்படுதல், எரிச்சல், கள் குடித்தவுடனே யுத்தத்திற்கு யத்தனித்தல், வேண்டாமெனல், கூடாதெனல், கோபம், தன்புஜத்தைத் தான் பார்த்துக்கொள்ளல், பக்கத்திலிருப்பவர்களை அழைத்தல் இவைகளில் உபயோகமாகும்.

கம்பிதசிரஸ்—కంపితం—**कम्पित**

மேலும் கீழுமாக அசக்குதல் கம்பித சிரஸ்ஸாம். கோபம், இருனல், கேள்விகேட்டல், ஆவாஹித்தல், திகிலடைதல், இவைகளில் உபயோகப்படும்.

பராவிருத்தம்—పరావృత్తం—**परावृत्त**

பக்கத்தில் திருப்பியிருத்தல் பராவிருத்த சிரஸ்ஸாம்.

விநியோகம்—వినియోగం—**विनियोग**

அப்படிச் செய் எனல், கோபம், வெட்கப்படுதல் முதலியன, முகத்தை திருப்புதல்,

உபேக்ஷித்தல் அல்லது வெறுத்தல், ஜடை அல்லது பின்னல், அம்பருத்தூணி இவை களில் உபயோகமாகும்.

உத்க்ஷிப்தசிரஸ்—ఉత్క్షిప్తం—उत्क्षित

தலையை ஆகாயம்பார்க்கத் திருப்பி இரு பக்கத்திலும் அசைத்தல் உத்க்ஷிப்தசிரஸாம்.

விநியோகம்—వినియోగం—विनियोग

'கைக் கொள்,' 'போ,' முதலியவைகளி லும், ஜாடைசெய்தல், போஷித்தல் ஸம் மதித்தல், முதலியவைகளிலும் உபயோக மாகும்.

பரிவாஹிதசிரஸ்—పరివాహితం—परिवाहित

சாமரம் போல வேகமாக இருபக்ககங்களி லும் அசக்குதல் பரிவாஹிதசிரஸ்ஸாம்.

விநியோகம்—వినియోగం—विनियोग

மோஹம், விரஹம், துதித்தல், ஸந்தோ ஷித்தல், விசாரப்படுதல் இவைகளில் உப யோகமாகும்.

இதுவரையில் சிரோபேதம் சொல்லப் பட்டது.

நேத்திர பேதம்—నేత్రభేదం—नेत्रभेद

ஸமம், ஆலோகிதம், ஸாசி, ப்ரலோகிதம், நிமீலிதம், உல்லோகிதம், அநுவ்ருத்தம், அவ லோகிதம், என எட்டு.

ஸமதிருஷ்டி—సమం—समदृष्टि

கண்ணிமைக்காமல் விழித்த படியிருத்தல் ஸமத்ருஷ்டியாம்.

விநியோகம்—వినియోగం—विनियोग

நாட்யாரம்பம், தராசுமுனை பரர்த்தல், அந்நிய சிந்தை, நிச்சயித்தல், ஆச்சரியம், தேவதையினுருவம் காட்டுதல் முதலியவை களிலுபயோகமாம்.

ஆலோகிதத்ருஷ்டி—ఆలోకితం—आलोकित

வேகத்துடன் சக்கராகாரமாகச் சுற்றி நன்ருகப் பார்த்தல், ஆலோகிதத்ருஷ்டியாம்.

குயவன் சக்கரஞ் சுற்றுதல், எல்லா வஸ் துக்களையும் காண்பித்தல், இச்சைப்படுதல் இவைகளில் உபயோகமாகும்.

ஸாசித்ருஷ்டி—సాచి—ाचिस

இருக்கிறபடி பார்வையை நிறுத்திப் பிறகு கடைக்கண் பார்வை பார்த்தல் ஸாசித்ருஷ்டி யாம்.

விநியோகம்—వినియోగం—विनियोग

அபிப்பிராயப் படுதல், மீசையைத் தொடு தல், பாணப்ரயோக லக்ஷ்யம் வைத்தல், வஸ்திரம், நினைத்தல், குறிப்புக்காட்டல், வ்யபிசாரிகளின் அபிநயம், இவைகளில் உப யோகமாகும்.

ப்ரலோகிதத்ருஷ்டி—ప్రలోకితం—प्रलोकित

இருபக்கங்களிலும் கடைவரையில் அசக்கு தல், ப்ரலோகிதத்ருஷ்டியாம்.

விநியோகம்—వినియోగం—विनियोग

இருபக்கங்களிலும் இருக்கும் வஸ்துக் களைப்பார்த்தல், பேதப்படுத்துதல், அசைத் தல், புத்தியின் ஜாட்யம் இவைகளில் உப யோகமாகும்.

நிமீலிதத்ருஷ்டி—నిమీలితం—**निमीलित**

அரைக் கண் மூடியிருத்தல் நிமீலிதத் ருஷ்டியாம்.

வினியோகம்—వినియోగం—**विनियोग**

ரிஷிவேஷம், பரவசமாகுதல், ஜபித்தல், த்யானித்தல், நமஸ்கரித்தல், பெருமையடைதல் ஸூக்ஷ்மமாகப் பார்த்தல் இவைகளில் உபயோகமாகும்.

உல்லோகிதத்ருஷ்டி—ఉల్లోకితం—**उल्लोकित**

மேலே பார்த்துக் கீழே இறக்குதல், உல்லோகிதத்ருஷ்டியாம்.

வினியோகம்—వినియోగం—**विनियोग**

கொடிநுனி, கோபுரம், தேவமண்டபம், முன்ஜன்மம், உயர்த்தி சந்த்ரிகை முதலிய வைகளில் உபயோகமாகும்.

அநுவ்ருத்தத்ருஷ்டி—అనువృత్తం—**अनुवृत्त**

அதிவேகத்துடன் கீழும் மேலும் பார்த்தல், அநுவ்ருத்தத்ருஷ்டியாம்.

வினியோகம்—వినియోగం—**विनियोग**

கோபத்தோடு பார்த்தல், பிரியத்துடனழைத்தல், இவைகளில் உபயோகமாகும்.

அவலோகிதத்ருஷ்டி—అవలోకితం—**अवलोकितदृष्टि**

கீழ்ப்பார்வை பார்த்தல் அவலோகிதத் ருஷ்டியாம்.

வினியோகம்—వినియోగం—**विनियोग**

நிழற்சாயைப் பார்த்தல், விசாரம், படுக்கை, படித்தல், தன் அவயவங்களைப்பார்துக் கொள்ளல், வாஹனம் இவைகளில் உபயோகமாகும்.

இதுவரையில் த்ருஷ்டி பேதங்கள் சொல்லப்பட்டன. இனி க்ரீவாபேதம், அதாவது, கழுத்திலுண்டாகும் பேதம் சொல்லப்படும்.

க்ரீவா பேதம்—గ్రీవాభేదం—**ग्रीवा**

ஸுந்தரீ, திரச்சீனு, பரிவர்திதை, ப்ரகம்பிதம், என நான்கு வகையாம்.

ஸுந்தரிக்ரீவம்—సుందరి—**सुन्दरी**

குறுக்கே அசைத்தல் ஸுந்தரீக்ரீவமாம்.

வினியோகம்—వినియోగం—**विनियोग**

ஸ்நேஹாரம்பம், யத்தனம் செய்தல், நல்லதெனல், நினைத்தல், ஸரஸம், ஸம்மதி இவைகளில் உபயோகமாகும்.

திரச்சீனுக்ரீவம்—తిరశ్చీనా—**तिरश्चिना**

இருபக்கங்களிலும் பாம்பு போல மேலெடுத்தல், திரச்சினுக்ரீவமாம்.

வினியோகம்—వినియోగం—**विनियोग**

கத்தி திருப்புதல், பாம்பு போகுதல், இவைகளில் உபயோகமாகும்.

பரிவர்த்திதாக்ரீவம்—పరివర్తితా—**परिवर्तिता**

அர்த்த சந்த்ரனைப்போல் இடம் வலமாக அசக்குதல் பரிவர்த்திதாக்ரீவமாம்.

விநியோகம்—వినియోగం—**विनियोग**

ச்ருங்கார நடனம், ஸ்திரீகளின் கன்னத்தில் முத்தமிடுதல், இவைகளில் உபயோகமாகும்.

ப்ரகம்பிதக்ரீவம்—ప్రకంపిత—**प्रकम्पित**

மணிப்புரா போல் முன்னும் பின்னும் அசக்குதல் ப்ரகம்பித க்ரீவமாம்.

விநியோகம்—వినియోగం—**विनियोग**

நீ எனல், நான் எனல், தேசிய நாட்டியம், ஊஞ்சல், கணக்கிடுதல், இவைகளில் உபயோகமாகும்.

மேற்கூறிய சிரோபேதம், நேத்திரபேதம், க்ரீவா பேதம் இவைகள், அவைகளின் விநியோகம் சொல்லியிருக்கும் காலங்களில் மனிதர்களுக்கு தற்செயலாகவே உண்டாகும்.

ஹஸ்தபேதம்—హస్తభేదం
हस्तभेद

இப்பூமியில் மானிடரால் செய்யப்படும் செய்கைகளுக்குத் தகுந்தபடி கையும், விரல்களும் வெவ்வேறான தினுஸுகளாக அசங்கி, மடங்கி, விரிந்தபோதிலும், அப்படியுண்டாகும் பேதங்களை எல்லாம் எடுத்தெழுதுவது அஸாத்யமாகவும், க்ரந்த விஸ்தாரமாகவும் இருக்கும் என்பதை முன்னிட்டும், முதலில் அப்யஸிப்போருக்கு ச்ரமமில்லாமலிருக்க வேண்டியதைக் கருதியும் சுருக்கமாக எழுதுகிறோம்.

ஹஸ்தபேதங்கள், கைவிரல்கள் மடங்குவதாலும், விரிவதாலும் உண்டாகும்.

அப்படி உண்டாவது ஒரே கையாலும் உண்டாகலாம், இரண்டு கைகள் சேர்ந்தும் உண்டாகலாம்.

சேராத ஒற்றைக்கைக்கு அஸம்யுதம் என்றும், சேர்ந்ததிற்கு ஸம்யுதமென்றும் பெயராம்.

அஸம்யுதம்—பதாகம், த்ரிபதாகம், அர்த்தபதாகம், கர்த்தரீமுகம், மயூரம், அர்த்த சந்த்ரம், அராளம், சுகதுண்டம், முஷ்டி, சிகரம், கபித்தம், கடகாமுகம், ஸூசி, சந்த்ரகலை, பத்மகோசம், ஸர்ப்பசிர்ஷம், ம்ருகசிர்ஷம், ஸிம்ஹமுகம், லாங்கூலம், ஸோலபத்மம், சதுரம், ப்ரமரம், ஹம்ஸாஸ்யம், ஹம்ஸபக்ஷம், ஸந்தம்சம், முகுளம், தாம்ரசூடம் த்ரிசூலம் என 28 பேதங்களாம்.

பதாகம்— పతాకం —**पताक**—கட்டைவிரல் தவிர மற்றவிரல்களை இருக்கிறபடி சேர்த்து நீட்டியும், கட்டைவிரலை அது இருக்கிறஇடத்தில் சேர்த்தும், கொஞ்சம் மடக்குதல் பதாக ஹஸ்தமாம்.

த்ரிபதாகம்—త్రిపతాకం—**त्रिपातक**—கட்டைவிரலும், மோதிர விரலும், தவிர மற்றவிரல்களை அததிருக்கிறவிடத்தில் நீட்டி மோதிர விரல் இரண்டாங்கணுவிலும், கட்டைவிரல் மூன்றாங்கணுவிலும் மடக்குதல் த்ரிபதாக ஹஸ்தமாம்.

அர்த்தபதாகம் — అర్ధపతాకం — **अर्धपातक** —ஆள்காட்டிவிரல், பாம்புவிரல், இவ்விரண்டையும் இருக்கிறபடி சேர்த்து நீட்டி, மோதிரவிரல், சுண்டுவிரல், இவ்விரண்டையும் இருக்கிறபடி உள்ளங்கைக்குள் மடக்கிக் கட்டைவிரலை இருக்கிறபடி சேர்த்துக் கொஞ்சம் வளைத்தல் அர்த்தபதாக ஹஸ்தமாம்.

கர்த்தரீமுகம் — కర్తరీముఖం — **कर्तरीमुखम्** —மோதிரவிரல், சுண்டுவிரல் இரண்டையும் இருக்கிறபடி சேர்த்து உள்ளங்கைக்குள் மடக்கி ஆள்காட்டிவிரல், பாம்புவிரல் இவ்விரண்டையும் இருக்கிறபடி சேர்த்து நீட்டிப் பாம்புவிரல் நகத்தை ஆள்காட்டிவிரல் பார்க்கும்படி

கோணலாய்ப்புறட்டிக் கட்டைவிரலை இருக்கிறபடி சேர்த்துக் கொஞ்சம் மடக்குதல் கர்த்தரீமுக்மாம்.

மயூரம்— మయూరం —**मयूर** — மோதிர விரல் மூன்றுங்கணுவில் கட்டைவிரல் நுனியைச் சேர்த்து, மற்றவிரல்களை அவை அவை இருக்கிற இடத்திலேயே ஒன்றோடொன்று பொருந்தாமல் பிரித்து நீட்டுதல் மயூரஹஸ்தமாம்.

அர்த்த சந்த்ரம் — అర్ధచంద్రం — **अर्धचन्द्र** —கட்டைவிரல் தவிர மற்ற விரல்களை இருக்கிறபடி சேர்த்து நீட்டிக் கட்டைவிரலை அதுபோன போக்குக்குப் பிரித்து நீட்டுதல் அர்த்த சந்த்ரஹஸ்தமாம்.

அராளம் —అరాళం—**अराळ**—பாம்பு விரல், மோதிர விரல் சுண்டுவிரல் இம்மூன்றையும் இருக்கிறபடி சேர்த்து நீட்டிக் கட்டைவிரல் நுனியில் ஆள்காட்டிவிரல் இரண்டாங் கணுவிற்கும், மூன்றாங் கணுவிற்கும் உட்பட்ட இடம் பொருந்தும் படியாக ஆள்காட்டி விரலை வளைத்துப் பிடித்தல் அராள ஹஸ்தமாம்.

சுகதுண்டம்—శుకతుండం—**शुकतुण्ड**—பாம்பு விரல், சுண்டு விரல், இவ்விரண்டையும் அவை அவை இருக்கிற விடத்தில் நீட்டி, மோதிர விரல், ஆள்காட்டி விரல் இவ்விரண்டையும் அதனதன் இரண்டாங்கணுமுதல் இருக்கிற படி மடக்கி, அப்படி மடங்கின ஆள்காட்டி விரல் கவிந்தது போலத் தெரியும்படி கட்டை விரலை ஆள்காட்டி விரலின் நடுவில் புகுத்துதல் சுகதுண்டஹஸ்தமாம்.

முஷ்டி —ముష్టి— **मुष्टि** — கட்டை விரல் தவிர மற்ற விரல்களை இருக்கிறபடி சேர்த்து, உள்ளங் கைக்குள் மடக்கி பாம்பு விரலின் மேல் கட்டை விரலைப் பொருத்துதல் முஷ்டி ஹஸ்தமாம்.

சிகரம்— శిఖరం — **शिखर**—கட்டை விரல் தவிர மற்ற விரல்களை இருக்கிறபடி சேர்த்து உள்ளங்கைக்குள் மடக்கிக் கட்டை விரல் போன போக்குக்கு மேலே நீட்டுதல் சிகர ஹஸ்தமாம்.

கபித்தம் — కపిత్థం — **कपित्थ** — பாம்பு விரல் மோதிரவிரல் சுண்டுவிரல் இம்மூன்றையும் இருக்கிறபடி சேர்த்து, உள்ளங்கைக்குள் மடக்கிப் பாம்பு விரலை யொட்டி கட்டை விரலை நீட்டி அதை கவர்த்து ஆள்காட்டி விரலை மடக்குதல் கபித்த ஹஸ்தமாம்.

கடகாமுகம் — కటకాముఖం — **कटकामुख**— மோதிரவிரல் சுண்டுவிரல் இந்த இரண்டையும் சேர்த்து, உள்ளங்கைக்குள் மடக்கி, ஆள்காட்டிவிரல், பாம்புவிரல் இந்த இரண்டையும் இருக்கிறபடி சேர்த்து, நீட்டி, அதுகளின் நுனிஉள்புறத்தைக் கட்டைவிரல் நுனிஉள்புரத்திள் பொருந்துதல் கடகாமுகஹஸ்தமாம்.

ஸூசி— సూచి —**सूचि**— ஆள்காட்டிவிரலை நீட்டி, பாம்புவிரல் மோதிரவிரல், சுண்டு விரல் இம்மூன்றையும் இருக்கிறபடி சேர்த்து, உள்ளங்கைக்குள் மடக்கி அப்படி மடக்கின விரல்களைக் கட்டைவிரலால் பிடித்துக்கொள்ளுதல் ஸூசிஹஸ்தமாம்.

சந்த்ரகலை—చంద్రకళా —**चन्द्रकला**—பாம்பு விரல், மோதிரவிரல், சுண்டுவிரல் இம்மூன்றையும் இருக்கிறபடி சேர்த்து, உள்ளங்கைக்குள் மடக்கி மற்ற இரண்டுவிரல்களையும் ஒன்றோடொன்று பொருந்தாமல் அது போன போக்குக்கு நீட்டுதல் சந்த்ரகலாஹஸ்தமாம்.

பத்மகோசம் — పద్మకోశం — **पद्मकोश** — எல்லா விரல்களையும் ஒன்றோடொன்று பொருந்தாமல் நீட்டி கொஞ்சம் வளைத்து உள்ளங்கை கொஞ்சம் பள்ளமாகும்படி பிடித்தல் பத்மகோசமாம்.

ஸர்ப்பசீர்ஷம் — సర్పశీర్షం — **सर्पशीर्ष** — எல்லா விரல்களையும் இருக்கிறபடி சேர்த்து நீட்டி நுனியிற் கொஞ்சம் வளைத்தல் ஸர்ப்ப சிர்ஷஹஸ்தமாம்.

ம்ருகசீர்ஷம் — మృగశీర్షం — **मृगशीर्ष** — ஆள்காட்டிவிரல், பாம்புவிரல், மோதிரவிரல் இம்மூன்றையும் இருக்கிறபடி சேர்த்து, அடி முதல் சாய்த்து, மற்ற விரல்களை இருக்கிறபடி பிரித்து நீட்டுதல் ம்ருக சிர்ஷஹஸ்தமாம்.

ஸிஹ்மமுகம் — సింహముఖం — **सिह्ममुख** — பாம்புவிரல், மோதிரவிரல், இவ்விரண்டையும் இருக்கிறபடி சேர்த்து சாய்த்து, அவைகளின் நுனியில் கட்டைவிரல் நுனியைச் சேர்த்து, மற்ற விரல்களை இருக்கிறபடி நீட்டுதல் ஸிஹ்மமுக ஹஸ்தமாம்.

லாங்கூலம் — లాంగూలం — **लांगूल** — மோதிரவிரலை மட்டும் உள்ளங்கைக்குள் மடக்கி, மற்ற விரல்களை அதது இருக்கிறபடியும், ஒன்றோடொன்று பொருந்தாமலும், நீட்டிக் கொஞ்சம் வளைத்து உள்ளங்கை குழியவைத்துக்கொள்ளல் லாங்கூல ஹஸ்தமாம்.

ஸோலபத்மம் — సోలపద్మం — **सोलपद्म** — எல்லா விரல்களையும் ஒன்றோடொன்று பொருந்தாமல் பிரித்து அதது போனபோக்குக்கு நீட்டுதல் ஸோலபத்ம ஹஸ்தமாம்.

சதுரம் — చతురం — **चतुर** — மோதிரவிரல், பாம்புவிரல், ஆள்காட்டிவிரல் இம்மூன்றையும் இருக்கிறபடி சேர்த்து, கொஞ்சம் சாய்த்து, மோதிரவிரல் அடிவாரத்தில் கட்டைவிரல்நுனிஉட்புரத்தைச்சேர்த்து சுண்டு விரலை அது இருக்கிற இடத்தில் நீட்டுதல் சதுர ஹஸ்தமாம்.

ப்ரமரம் — భ్రమరం — **भ्रमर** — பாம்புவிரல் நுனியைக் கட்டைவிரல் நுனியில் பொருத்தி, ஆள்காட்டிவிரலை அதிருக்கிற இடத்தில் சுருட்டி மற்ற விரல்கள் ஒன்றோடொன்று பொருந்தாமல் நீட்டல் ப்ரமர ஹஸ்தமாம்.

ஹம்ஸாஸ்யம் — హంసాస్యం — **हंसास्य** — கட்டைவிரல் நுனியில் ஆள்காட்டிவிரல் நுனியைப் பொருத்தி, மற்ற விரல்களை ஒன்றோடொன்று பொருந்தாமல் அததிருக்கிற இடத்தில் நீட்டல் ஹம்ஸாஸ்யஹஸ்தமாம்.

ஹம்ஸபக்ஷம் — హంసపక్షం — **हंसपक्ष** — சுண்டு விரல் தவிர மற்ற விரல்களை இருக்கிறபடி சேர்த்துக் கொஞ்சம் வளைத்துச் சுண்டு விரலை அதிருக்கிற இடத்தில் நீட்டுதல் ஹம்ஸ பக்ஷமாம்.

ஸந்தம்சம் — సందంశం — **संदंश** — பத்மகோசத்தை அடிக்கடி திறந்து மூடுதல் ஸந்தம்ச ஹஸ்தமாம்.

முகுளம் — ముకుళం — **मुकुळ** — எல்லா விரல் நுனி உட்புரத்தையும் ஒருமிக்கச்சேர்த்தல் முகுள ஹஸ்தமாம்.

தாம்ர சூடம் — తామ్రచూడం — **ताम्रचूड** — ஆள்காட்டி விரல் தவிர மற்ற விரல் நுனி உள்புறத்தை ஒன்றாகச் சேர்த்து ஆள்காட்டி விரலைத் தனிமையாக மேலே தூக்கிக் கொஞ்சம் வளைத்தல் தாம்ரசூட ஹஸ்தமாம்.

த்ரிசூலம் — త్రిశూలం — **त्रिशूल** — கட்டை விரல் உள்புறத்தால் சுண்டுவிரல் வெளிப்புற நுனியைப் பிடித்துக்கொண்டு மற்ற விரல்களை ஒன்றோடொன்று பொருந்தாமல் நீட்டல் த்ரிசூலமாம்.

இதுவரையில் அஸம்யுத ஹஸ்தபேதம் சொல்லப்பட்டது.

ஸம்யுத ஹஸ்தம் — సంయుతహస్తం — **संयुतहस्त** — அஞ்சலி, கபோதம், கர்க்கடம், ஸ்வஸ்திகம், டோளா, புஷ்பபுடம், உத்ஸங்கம், சிவலிங்கம் சடகாவர்த்தனம், கர்த்தரீஸ்வஸ்திகம், சகடம், சங்கம், சக்ரம், ஸம்புடம், பாசனம், கீலகம், மத்ஸ்யம், கூர்மம், வராஹம், கருடம், நாகபந்தம், கட்வா, பேருண்டம், அவ

ஹித்தம் என இருபத்திநான்கு பேதங்களாம்.

அஞ்சலி — అంజలి — **अञ्जलि** — இருகைகளிலும் பதாகம் பிடித்து உள்ளங்கையோடு உள்ளங்கை பொருத்துதல் அஞ்சலி ஹஸ்தமாம்.

கபோதம் — కపోతం — **कपोत** — ஒவ்வொரு கைவிரல்களையும் இருக்கிறபடி சேர்த்தும், உள்ளங்கை கொஞ்சம் பள்ளமாகும்படி விரல்களைக் கொஞ்சம் வளைத்தும், உள்ளங்கையோடு உள்ளங்கை பொருத்துதல் கபோத ஹஸ்தமாம்.

கர்க்கடம் — కర్కటం — **कर्कट** — இருகை விரல்களையும் ஒன்றுக்குள் ஒன்று சிக்கும்படி பொருத்தி நீட்டுதல் கர்க்கட ஹஸ்தமாம்.

ஸ்வஸ்திகம் — స్వస్తికం — **स्वस्तिक** — இரு கையிலும் பதாகம் பிடித்து, ஒரு கைவிரல் உள்புறம், வேறொரு முழங்கைக்குமேல் பொருந்தும்படி இரு கையிலும் பிடித்தல் ஸ்வஸ்திக ஹஸ்தமரம்.

டோளா — డోళ — **डोला** — இருகையாலும் பதாகம் பிடித்து அந்தந்தக்கை உள்புறத்தை அந்தந்த துடைக்குமேல் வைத்துக் கொள்ளுதல் டோளா ஹஸ்தமாம்.

புஷ்பபுடம் — పుష్పపుటం — **पुष्पपुट** — ஒவ்வொரு கைவிரல்களையும் அதது இருக்கிறபடியே சேர்த்து, உள்ளங்கை கொஞ்சம் குழிய வைத்தும், ஒரு கை சுண்டுவிரல் உள்ள ஓரத்தோடு, மற்றொருகை சுண்டுவிரல் உள்ள ஓரத்தைப்பொருத்தி, தொன்னை போலக் காட்டுதல் புஷ்பபுட ஹஸ்தமாம்.

உத்ஸங்கம் — ఉత్సంగ — **उत्सङ्ग** — இரண்டு கையிலும் ம்ருகசிர்ஷம் பிடித்து, உள்ளங்கை மற்றொரு தோள்ப் பட்டையில் பொருந்தும்படி இருகையையும் மாற்றிப் பொருத்துதல் உத்ஸங்க ஹஸ்தமாம்.

சிவலிங்கம் — శివలింగం — **शिवलिङ्ग** — இடக்கையில் பதாகமும், வலக்கையில், சிகரமும் பிடித்து, இடது உள்ளங்கையின்மேல் வலக்கை சுண்டுவிரல் உள்ள ஓரத்தை பொருத்துதல் சிவலிங்க ஹஸ்தமாம்.

கடகாவர்த்தனம் — కటకావర్ధనం — **कटकावर्तन** — இருகையிலும் கடகாமுகம் பிடித்து, ஒருமணிக்கட்டில் மற்றொரு மணிக்கட்டுப் பொருந்தப் பிடித்தல், அதாவது வலக்கை இடப்பக்கத்திலும், இடக்கை வலப்பக்கத்திலும் கணுக்கைக்கு மேல் மாறியிருக்கும்படி பொருத்துதல், (இடக்கை மேல் வலக்கையேறியிருக்கவேணும்), இது கடகாவர்த்தன ஹஸ்தமாம்.

கர்த்தரீஸ்வஸ்திகம் — కర్తరీస్వస్తికం — **कर्तरीस्वस्तिक** — இருகையாலும் கர்த்தரீ முகம் பிடித்து, புறங்கையோடு புறங்கை பொருத்தி, நீண்டவிரல் நுனிகள் எதிரில் இருப்பவர்க்குத் தெரியப் பிடித்தல் கர்த்தரீஸ்வஸ்திக ஹஸ்தமாம்.

சகடம் — శకటం — **शकट** — ஒவ்வொரு கையிலும் ஆள்காட்டி விரலை மட்டும் சுருட்டி, மற்ற விரல்களை ஒன்றோடொன்று பொருந்தாமல் அதது போன போக்குக்கு நீட்டி, அந்தந்தக் கையை அந்தந்த பக்க மார்புக்கு நேராகவும், உள்ளங்கை எதிரிலிருப்பவர்களுக்கு தெரியவும் பிடித்தல் சகட ஹஸ்தமாம்.

சங்கம் — శంఖం. **शङ्ख** — இடக்கை கட்டைவிரலை வலக்கைப் பாம்புவிரல், மோதிரவிரல், சுண்டுவிரல், இம்மூன்று விரல்களாலும் கவர்ந்துபிடித்து, அப்படி பிடித்த வலக்கை விரல்களில் பாம்பு விரல் ஓரத்தில் வலது கட்டைவிரலை நீட்டியும், அந்தக்கை ஆள்காட்டிவிரல் நுனி இடதுகை ஆள்காட்டிவிரல் நுனியில் பொருந்தவும், இடக்கட்டைவிரல் தவிர மற்ற விரல்கள் சேர்ந்து நீண்டு

வலக்கை பின்புறத்தில் வரவும், கட்டை விரலை பிடித்த பிடிப்பிற்கும், உள்ளங்கைக்கும் நடுவில் கொஞ்சம் இடைவெளி இருக்கவும் பிடித்தல் சங்கஹஸ்தமாம்.

சக்ரம்— చక్రం —**चक्र**— இரு கையாலும் அர்த்தசந்த்ர ஹஸ்தம் பிடித்து ஒரு உள்ளங்கைக்குமேல் மற்றொரு உள்ளங்கையைப் பொருத்துதல் சக்ரஹஸ்தமாம்.

ஸம்புடம் — సంపుటం —**संपुट**— இருகையாலும் அர்த்தசந்த்ர ஹஸ்தம்பிடித்து, ஒரு உள்ளங்கையில் மற்றொரு உள்ளங்கையைப் பொருத்தி, ஒவ்வொரு விரலாலும் மற்றொரு கையை மூடி மடக்கிக்கொள்ளும்படி பிடித்தல் ஸம்புட ஹஸ்தமாம்.

பாசம் — పాశం — **पाश** — இருகையாலும் ஸூசி ஹஸ்தம் பிடித்து ஒரு கை ஆள்காட்டி விரலை மற்றொரு கை ஆள்காட்டி விரலுடன் மாட்டிக் காட்டுதல் பாச ஹஸ்தமாம்.

கீலகம்— కీలకం —**कीलक**— ஒவ்வொரு கையிலும் சுண்டுவிரல் தவிர மற்ற விரல்களை இருக்கிறபடி சேர்த்து சுண்டுவிரலை மட்டும் நீட்டிச் சுண்டுவிரலோடு சுண்டுவிரல் மாட்டுதல் கீலக ஹஸ்தமாம்.

மத்ஸ்யம் — మత్స్యం — **मत्स्य** — ஒவ்வொரு கையிலும், ஆள்காட்டிவிரல், பாம்புவிரல், மோதிரவிரல், இம்மூன்றையும் இருக்கிறபடி சேர்த்துச் சுண்டுவிரலைக் கொஞ்சம் பிரித்துக் கட்டைவிரலை நீக்கி ஒருபுறங்கைக்கு மேல் மற்றொரு உள்ளங்கையைப் பொருத்திக் கட்டைவிரல்களை மட்டும் அசைத்தல் மத்ஸ்ய ஹஸ்தமாம்.

கூர்மம்— కూర్మం —**कूर्म**—உள்ளங்கையோடு உள்ளங்கை பொருத்தியும், ஒரு ஆள்காட்டி விரல்மேல் மற்றொரு கை சுண்டுவிரலை சேர்த்தும், கையின் மற்ற விரல்கள் மற்றொரு கையைக் கவர்ந்து பிடிக்கும்படிக்கும் வைத்துக் கொள்ளல் கூர்ம ஹஸ்தமாம்.

வராஹம்— వరాహం — **वराह** — ஒவ்வொரு கையிலும் ம்ருகசிர்ஷம் பிடித்து, இடது புறங்கையின்மேல் வலது உள்ளங்கையைப் பொருத்தி இடது சுண்டுவிரல்மேல் வலது கட்டைவிரலும், இடது கட்டைவிரல்மேல் வலது சுண்டுவிரல் பொருந்தவும் மற்ற மூன்று விரல்களின்மேல் மூன்று விரல்கள் பொருந்தவும் பிடித்தல், வராஹ ஹஸ்தமாம்.

கருட — గరుడ — **गरुड**—இரண்டு கைகளிலும் அர்த்தசந்த்ர ஹஸ்தம் பிடித்து, கட்டைவிரலை கட்டைவிரலால் சங்கலி போல் மாட்டிக்கொண்டு வலப்புறக் கணுவிற்கு மேற்பட்ட பாகம் இடப்புறத்திலும், அப்படியே இடப்புற பாகம் வலப்புறத்திலும் இறுகப்பிடித்தல் கருட ஹஸ்தமாம்.

நாகபந்தம் — నాగబంధం — **नागबन्ध** —இருகையாலும் ஸர்ப்பசிர்ஷம் பிடித்து மணிக்கட்டில் பொருத்தவேண்டும்: அதாவது இடது மணிக்கட்டுக்கு மேல்பாகம் வலபுறத்திலும் வலது மணிக்கட்டுக்கு மேல் பாகம் இடது புறத்திலும் இருப்பதோடு, ஒரு கை நகக்கண்கள் மற்றொருகை நகக்கண்களையும் பார்க்க வேண்டும். இது நாகபந்தஹஸ்தமாம்.

கட்வா — ఖట్వా — **खट्वा**—ஒரு கையின் ஆள்காட்டி விரல், சுண்டுவிரல் இவைகள் பூமியைப் பார்க்க நீட்டி, பாம்புவிரல் மோதிர விரல் இவைகளின் உட்புறம் ஆகாயம்பார்க்க, பாம்புவிரல் மேல் பாம்புவிரலும், மோதிர விரல்மேல் மோதிரவிரலும், பொருத்திக் கட்டைவிரலை ஒன்றோடொன்று தொட்டுக் கொள்ளல் கட்வாஹஸ்தமாம்.

பேருண்டம் — భేరుండం — **भेरुण्ड** — இரு கையிலும் கபித்த ஹஸ்தம் பிடித்து, மணிக்கட்டோடு மணிக்கட்டு பொருத்துதல், அதாவது, இடது மணிக்கட்டுக்கு மேல் பாகம்

வலதுபுறத்திலும், வலது மணிகட்டுக்கு மேல் பாகம் இடப்புறத்திலும், இருக்கப் பிடித்தல் பேருண்ட ஹஸ்தமாம்.

அவஹித்தம் — అవహిత్థం अवहित्थ—இரு கையாலும் ஸோலபத்மம் பிடித்து, அந்தந் தக்கை விரல் நுணிகளை அந்தந்த மார்பில் பொருத்திக் கொள்ளல் அவஹித்த ஹஸ்தமாம்.

இதுவரையில் ஸம்யுத ஹஸ்தபேதம் சொல்லப்பட்டது.

மேலே சொல்லப்பட்டிருக்கும் ஹஸ்தங்களினாலே அபிநயிக்கக்கூடிய வினியோக விவரத்தை முதற்புத்தகமாகிய அபிநய நவநீதத்தில் காண்க.

(இன்னும் வருர்.)

LATER SANGITA LITERATURE

BY

MR. V. RAGHAVAN, B.A. (HONS.)
Research Student in Sanskrit,
The University of Madras.

(Continued from page 24)

minister. The time of this King of Kumaragiri is not definitely ascertainable. The work must be earlier than the 14th century.

Sangita Vidya Vinoda

(Earlier than the 14th Century).

The above mentioned Katayavema, in his commentary on the *Malavikagnimitra* (P. 7, Nirnayasagar Edn) quotes a work on music by name *Sangita Vidya Vinoda*. The verse quoted praises Siva as embodying in himself *Lasya* and *Tandava* and is perhaps the *Mangala Sloka* of the chapter on *Nartana* in this work. I have not met any notice of this work or any Ms. of it. We can say that the work is earlier than the 14th century.

The work is quoted also in a work called *Natya Sarvasva Dipika*, also known as *Adi Bharata* of **Vamanandayogin**—a Ms. of which is available in the Mss. library of the Bhandarkar Oriental Institute, Poona (37th sheet)

Sri Vidyachakravartin's Bharata Sangraha

(Beginning of the 14th Century).

In the beginning of the 14th century flourished a writer of immense scholarship in various branches, under the patronage of King **Vira Vallala III**. His name is **Sri Vidya Chakravartin** and he was a great *Saivacharya* and an *Alankarika*. In his commentaries on the two *Alankara* treatises, viz., the *Kavyaprakasa* of **Mammata** (Triv. Skr. Series, p. 378) and the *Alankara Sarvasva* of **Ruyyaka** (Madras Oriental Mss. Library Ms. p. 146) he quotes a work of his on *Bharata*, dance and music, called *Bharata Sangraha*.

His patron **Ballala III**, ruled between 1291 and 1342 A. D.

Rajakandarpa

(Earlier than the end of the 14th Century.)

We do not know why a work on music is called *Rajakandarpa*. Perhaps it is so named

after the name of its author, whose identity I have not been able to make out. As a writer on music, he is quoted by **Mallinatha**, in his commentary on Sl. 40, Canto VI., *Kumarasambhava*, on the definition of *Karana*, a kind of beating in the playing on Mridanga.

"**करणैस्तालव्यवस्थापकैः ताडनविशेषैः ।**
तदुक्तं राजकन्दर्पेण—
नृत्यवादित्रगीतानां प्रयोगवशभेदिनां ।
संस्थानं ताडनं रोधः करणानि प्रचक्षते ॥ इति ॥

Later than **Mallinatha, Arunagirinatha,** another commentator on *Kumarasambhava* quotes *Rajakandarpa* in this same place. Mallinatha is assigned to the end of the 14th century and *Rajakandarpa* must be earlier. How much earlier, it is not now possible to decide.

Vemabhupala's Sangita Chintamani

(End of the 14th century and the beginning of the 15th).

Vemabhupala alias **Vira Narayana** was a *Komati* King who is well-known to students of Sanskrit literature as the patron of the poet, **Vamana Bhatta Bana** and the hero of the poet's prose work, *Vemabhupala charita*. The King is credited with an *Alankara* work called *Sahitya Chintamani*, a commentary on a *Saiva* work and a commentary on the *Amaru Sataka*.

Vemabhupala was a *Kondavidu* Prince and flourished about the end of the 14th and the beginning of the 15th centuries. He produced a music work called *Sangita Chintamani*, a companion to his *Sahitya Chintamani* and perhaps, the real author of both the works was his courtpoet **Vamana Bhatta Bana**.

Two Mss. of this work, one up to twelve chapters and another incomplete, are available in the Trivandrum Palace Library. (Triv. Cat. p. 80. Nos. 1415 and 1416).

The Sangita Chintamani and The Sangitamrta of Kamalalochana

From the above *S. Chintamani* of Vemabhupala must be distinguished a work of the same name mentioned by T. Aufrecht in his cat as described in K. 96. (Keilhornn's Cat.). The author of this *S. Chintamani* is one **Kamalalochana** and from Aufrecht's Catalogue we come to know that this Kamalalochana wrote another music work called **Sangitamrta**.

The Tanjore **Sarasvati Mahal Library** contains a fragment of a Ms. named *Sangita Chintamani*. (Burnell Cat. 11569*a*: New Cat. 10715). The work is in bad Sanskrit. It is not identical with Vema's work but may be Kamalalochana's *S. Chintamani*.

According to a note in the beginning of the Ms. this Ms. contains the **प्रणवविवेकाध्याय,** the first chapter only. Many writers request God Siva to give out the *Gita Sastra* and he begins: **शृणुध्वं गीतशास्त्रस्य वच्मि प्रणवमादितः ।** The colophon runs thus.—

इति श्रीसङ्गीतचिन्तामणौ सामवेदरहस्ये प्रणवविवेको नाम प्रथमोऽध्यायः ।

Gopendra Tippa Bhupala's Taladipika

1423—1446. A. D.

Gopendra Tippa Bhupala is well known in *Skr. Alankara* literature as the author of a commentary on Vamana's *Kavyalankara Sutra* and *Vrtti*. He is a king of the Saluva dynasty and belongs to the former half of the 15th century. He was the brother of **Saluva Tirumalaraya** who ruled as a Vijayanagar viceroy at Tirumalarayapuram near Karaikkal. According to Dr. S. Krishnaswamy Ayyangar's 'Sources of Vijayanagar History', Gopendra Tippa is a King of the Saluva or second Vijayanagar dynasty. "He was the Governor under **Devaraya II** (1423—1446 A.D.) and later, in the viceroyalty of **Mulbagal**." The time of his grandfather **Tippa** is Saka 1352—64, (i.e.,) 1430—1442 A.D. and of his father **Gopa** Saka 1352, (i.e.) 1430 A. D.

The Madras and Tanjore Mss. Libraries contain copies of a work of this Gopendra Tippa on the *Tala* branch of Music, called the *Tala Dipika*. (Mad. Library: Trien. Cat., 1910—11 to 1912—13, R. 770; Tanjore Burnell Cat., p. 60 b.) The *Tala Dipika* is a small work in three chapters.

(१) मार्गताल विवेकः (२) देशिताल विवेकः (३) मार्गताल प्रस्तारादिनिरूपणम् ।

The colophon of the work runs thus:—

इति सालुववंशार्णवपूर्णिमाचन्द्रस्य भरतमतपारावारपारीणस्य श्रीगोपतिप्पभूपालस्य तालदीपिकायां मार्गतालप्रस्तारादिप्रत्ययनिरूपणप्रकरणम् ।

The author quotes in this work **Bharata**, **Sailadin**, *i.e.*, **Nandikesvara**, **Hanuman** and **Sarngadeva**. A work called *Chudamani* is quoted and criticised and most likely, it is King **Pratapa's** *S. Chudamani*, already described by me in my paper on "*Early Sangita Literature*." The copy of the *Taladipika* in the Tanjore library contains a *Telugu* gloss upon it called *Sangitadipika*.

In one of the introductory verses to his commentary on **Vamana's** *Alankara Sutras*, **Gopendra Tippa** says that he had already written a work on *Tala*, which does not seem to be the *Taladipika* under notice and in addition to it, a work on *Natya*, which we have not yet been able to secure.

प्रबन्धं तालानां भवनुतिमिषेणातनुत यः
शिवाक्लृप्ताकारा नटनकरणानामपि भिदाः।

Sl. 8.

The *Tala* work is said to be a composition of songs on *Siva* illustrative of all the *Talas*. Perhaps these songs are found in the Taladipika itself.

Chatura Kallinatha

(Commentator on *Ratnakara*. 1446-1465 A.D.)

Chatura Kallinatha is well-known as the author of the commentary, *Kalanidhi*, on the *S. Ratnakara* of **Sarngadeva**, the only commentary now available to us completely in print. In the introductory verses in his commentary, **Kallinatha** describes the *Karnata Desa* lying between the *Kaveri* and *Krishna* rivers, **Vidyanagara** or **Vijayanagar** on the banks of the *Tungabhadra* and the Kings who ruled there. The following Kings are mentioned.—

Vijaya, I. (1442-1423 A. D.)
|
Devaraya II, (1423-1446. A. D.)
|
Immidideva.
(*alias* **Mallikarjuna Raya**)

(1446-1465. A.D.)

(*vide* Sls. 5-9).

Then Kallinatha describes himself, giving his geneology thus:

Sandilya gotra
|
Tuttalesvara
|
Lakshmidhara *alias* **Lakshmanacharya**
| (married **Sri Narayani**)
Kallinatha (Sl. 10).

Kallinatha flourished under King **Immidideva** who ruled in the middle of the 15th century. He was thus a contemporary of the author of the Tiruppuhazh **Sri Arunagirinatha**. He refers to himself as **साक्षात्सङ्गीतदेवता**. The colophons mention his titles as **Abhinava Bharatacharya**, **Rayabayakara**, *i.e.*, **Raja Vaggeyakara** and **Todara Malla**.

Kallinatha is relied upon and quoted by many later writers like **Somanatha**, **Tulajendra** and others. He shows his learning in many branches of learning, besides music and *Natya*. He quotes the *Bhagavat Gita*, *Vagbhatacharya* (medicine), *Ayurveda*, *Bhamati*, the commentary of **Vachaspatimisra** on the *Sutra Bhashya of* **Sri Sankara**-

charya, **Haradatta** the grammarian, *Chandoviciti* and *Vritta Ratnakara* (two works on metre) *Kirana* (sivagama) and two *Alankara* works, *Kavya prakasa* and *Bhava prakasa*.

Among writers and works in the field of music he quotes on *Ragas* a large portion of the music work *Aumapatam* which was noticed by me in my paper on "*Early Sangita Literatnre*". (*Vide* the previous issue of this Journal). In the commentary on the *Nartanadhyaya*, he similarly gives a large extract from *Kohala's Sangita Meru* which work was also noticed by me in the above said paper. *Matanga* and *Bharata* are often quoted. Other writers and works quoted by him and of whom I have spoken in my paper on "*Early Sangita Literature*", are *YogaYajnavalkya*, *YajnavalkyaSmrti*, **Visvavasu**, **Tumburu**, **Kohala** (these 5 quotations on the number of Srutis are reproduced by **Tulaja**) **Nandikesvara**, **Vena**, **Dantila**, **Kambalasvatara**, **Kasyapa**, **Yashtika**, **Aumapatam** and **Arjuna**. **Abhinavagupta** and his great commentary on the *Natya Sastra* of **Bharata** are quoted. As noticed above, the famous **Gopala Nayaka** is once quoted.

King Kumbhakarna
(1433—1468 A. D.)

Reference was made to this writer under **Sarngadeva** and **Hammira**. He commented on the former's *S. Ratnakara* and was born in the family of the latter. **Kumbhakarna** or **Kumbha Rana** was a ruler of Mewar—**मेदपाट**. He is a master of music and *Bharata* and has made solid contributions to the literature of both.

Most wellknown among his works is his commentary called *Rasikapriya* on the *Gita Govinda* of **Jayadeva**, which is printed by the Nirnayasagar Press. In the introductory verses in this commentary, **Kumbha** gives his ancestry. He belonged to a race of *Dvijas* of whom the royal saint **Bappa** was the greatest. They were called **Guhilas**. **Hammira** was the next greatest ruler. (See also Rajaputana Gazetteers, Vol. II-A, Mewar Residency).

Hammira—greatest of Mewar Rulers, died in 1364 A. D.
|
Khetsingh—(Kshetra Simha)
|
Lakka—1382-97, A. D.
|
Mokal—a son by another wife, 1397-1433 A. D.
|
Kumbha—1433-1468 A. D.

(See also : *Maharana Kumbha*, by **Harbilas Sarda**, M.L.A). **King Kumbha** was as great a scholar as he was a ruler. He defeated the Gurjara king, the *Yavanas* and the *Mlecchas* and crowned himself as king of Chitrakuta. He refers to one Rohini as his sweetheart. He is the husband of the famous saint, **Mira Bai.** In the very big colophon at the end of his commentary on the *Gita Govinda*, he has titles which praise him extravagantly as the very embodiment of *Nada*—**मूर्तिमन्नाद**. He is referred to as **अभिनवभरताचार्य**, **संगीतमीमांसामांसलमति** etc. From many other references in the introductory verses to each canto, we see that he could sing well.

From the evidences in his *Rasikapriya* on *Gita Govinda*, we learn that he wrote a stupendous work on *Natya*, music, drama and dance called *Sangita Raja*. This work is quoted twenty-one times. Two of the quotations give the author as **Kumbha.**

१. " तथा च सङ्गीतराजे—
नट्टरागः तृतीयाख्यः तालो मध्ये कचित् कचित् ।
प्रबन्धः प्रीतये गीतः श्रीपतेः कुम्भभूभुजा ॥

२. " तथा च सङ्गीतराजे—
आदितालः प्रथमतः प्रतिमण्ठस्ततः परं ।
एतत्स्याल्लक्षणं यच्च तालराजिरसः स्मृतः ।
प्रबन्धः कुम्भभूपेन हरिप्रवणचेतसा ॥

From these quotations of *Sangita Raja*, we see that, in the *Prabandhadhyaya* of that work, **Kumbha** has examined and described the songs in the *Gita Govinda*, which, when he laterly wrote a commentary on the *Gita Govinda*, he quoted. We are also able to gather that *Sangita Raja* is a big work, schemed out on the model of **Bharata's** *Natya Sastra*, and treating of all the subjects dealt with by **Bharata**. *Sangita Raja* is quoted on *Alankara*, on *Metres*, on *Rasas*, etc. The chapters are called *Ratnakosas-Rasaratnakosa*, etc. The chapters on *Rasa* and *Nataka* became important and were current as separate works. (*Vide* my article on this work in the Annals of the Bhandarkar Oriental Research Institute, Vol. XIV. Parts III and IV., 1932-33). The first chapter of this *Sangita Raja* called the *Pathya Ratnakosa* is available in the Ms. library of the Bhandarkar Ori. Institute. (No. 365 of 1874—80). The Ms. contains 23 sheets and treats of *Language*, *Sanskrit* and *Prakrit*, *Pada*, *Vakya* and some topics of music. The IInd Chap. can be made out as dealing with metres.

The *S. Raja* is otherwise known as *Sangita Mimamsa* and it is in accordance with it that **Kumbha** is called सङ्गीतमीमांसामांसलमति.
A complete Ms. of this great work is described by **Keilhorn** in the Central Provinces Catalogue (K. 96) and the work is thus available in the Central Provinces.

Besides these two music works, *viz.*, the *Sangita Raja* and the commentary on the *Gita Govinda*, **Kumbha** is known to have written a commentary on the *Sangita Ratnakara* also. Part of the Ms. of this work is said to have been seen by Mr. **M. Ramakrishna Kavi** who says that Kumbha quotes **Kallinatha**.

In the *Rasikapriya*, a fourth music work by **Kumbha** is also mentioned, *viz.*, सङ्गीतक्रमदीपिका.

श्रीमत्कुम्भनृपेण कल्पितविवृतौ श्रीगीतगोविन्दके
सङ्गीतक्रमदीपिकास्वसुरयं सर्गस्तृतीयो गतः ॥

P. 63, Nir. Sagar Edn.

These may be the four works in *Sangita* which the above referred to Gazetteer of Mewar mentions as having been written by **Kumbha**.

The **Ananda Sanjivana** of **Raja Madana Pala**

(*Earlier than 1528 A. D.*).

The Bikaner Catalogue is our source of knowledge, regarding the existence of a work on music called by a rare kind of name, *Ananda Sanjivana* written by some king named **Madanapala** (p. 509, Ms. 1090, Bik. Cat.) This work treats of *Ragas* and other music-subjects, like instruments and of dance also.

The Ms. above noticed is dated *Samvat* 1585 (*i.e.*), A. D. 1528. Therefore the work itself is earlier than the first quarter of the 16th century.

he **Sangita Suryodaya** of **Lakshminarayana**

(*1ts quarter of the 16th century*).

This is a work on music produced in the court of King **Krishnadeva Raya** of Vijayanagar. The author, **Lashminarayana** was a protigee of the famous royal patron of Arts and Letters. The work is available in Mad. Govt. Ori. Mss. Library (Trien. Cat., 1922-23 to 1924-25 R. 4516). The introductory verses describe the city, *Vidyapuri*, (*i.e.*), Vijayanagar, **King Nrsimha**, his son **Krishnadeva Raya** and his conquests. The author gives his own geneology as follows:

Bharadvaja Gotra
|
Kesavamatya = Gouramamba.
|
Bhandaru Vitthala = Rukmini
|
Laksminarayana *alias* Lakshmana.

His *guru* in music was one **Vishnu Bhattaraka**. Like **Kallinatha** and **Ramamatya**, he was also a **Rayabayakara** and

Todara Malla. Rayabayakara is a corruption of the Skr. name **राजवाग्गेयकार,** Royal musician, expert in singing and composing. **बयकार** is an *Apabhramsa* for **उभयकार** *i.e.*, **मातुधातुकार** which means **वाग्गेयकार.** Says the *Sangita Sudha* in Chap. III.—

वाचं च गेयं च करोति यस्मात्
वाग्गेयकारः कथितस्ततोऽसौ ।
वाक्शब्दपर्यायतयैव मातु-
शब्दः प्रयुक्तः किल गीतिदक्षैः ॥
गेयस्य पर्यायतया तु धातु-
शब्दं तथा गीतविदो वदन्ति ।
बन्धं पदानां प्रवदन्ति मातुं
स्वरौघसन्दर्भमुशन्ति धातुं ॥
मातूंश्च धातूनुभयान् करोति
यस्तं विदुश्चोभयकारसंज्ञम् ।
तमेव लोका बयकारनाम्ना
वदन्त्यपभ्रंशपदेन सर्वे ॥

Pp. 713-4. Adyar Ms.

The following are the relevent introductory verses giving the author's family.

यो भारद्वाजगोत्रे समजनि श्रुत (बहु)
वित् केशवामात्यवर्यः
तद्देवी गौरमाम्बा तदमलजठरे
विठ्ठलाख्यो वरेण्यः ।
तद्भार्या रुक्मिणीति प्रचुरतरगुणा
तत्सुधापूरगर्भे
लक्ष्मीनारायणोऽयं जयति भुवि
यतः स्यादपत्यं सुलक्ष्म ॥ (?)
सोऽयं श्रीलक्ष्मणार्यो भरतमतमतङ्गादि-
मार्गेण सर्वान् ।

* * * *

भूमौ श्रीकृष्णरायक्षितिपतिकृपया
वर्धते सर्ववन्द्यः ॥
सङ्गीतागमलक्ष्यलक्ष्मनिपुणैः
श्रीविष्णुभट्टारकैः
ज्ञात्वा दत्तिलकोहलादिभरत-
ग्रन्थान् सुटीकान्वितान् ।
भूमौ कीर्तिशरीररक्षणधिया ग्रन्थः
कृतोऽयं मया
सङ्गीतग्रहयोग्यताधिकतरः
सङ्गीतसूर्योदयः ॥

The *Colophon* runs thus:

इति श्रीमत् विप्रकुलवर्य भण्डारुविठ्ठलेश्वर-नन्दन सूक्ष्मलिखिताचार्य रायबयकार तोडरमल्ल अभिनवभरताचार्य श्रीलक्ष्मीनारायणविरचिते सङ्गीतसूर्योदये नृत्ताध्यायो द्वितीयः ।

The work is in 5 chapters, treating of dance also. The contents are:

Chapter I. **तालाध्यायः**
,, II. **नृत्याध्यायः**
,, III. **स्वरगीताध्यायः**
,, IV. **रागजात्यध्यायः**
,, V. **प्रबन्धाध्यायः**

Krishnadeva Raya ruled between 1509 and 1529 A. D., and this fixes the date of the work.

Ragadipika

A work of this name, without the name of its author, is quoted by **Lakshmidhara** in his work called *Bharata Sastra Grantha* which we shall notice presently. The work must be earlier than the 16th century which is the date of *Lakshmidhara*, protigee of **Arivitu Tirumalaraya** of Vijayanagar.

Ranga Lakshmi Vilasa.

The same work of **Lakshmidhara,** as also his other work, a commentary on the **गीतगोविन्द** named **श्रुतिरञ्जिनी** (available in the Madras and Tanjore Mss. Libraries) quote a work of the name *Ranga Lakshmi Vilasa* which deals with *Raga*, *Tala* and *Natya*. The *Sruti Ranjini* quotes it twice.

Vamadeviyam.

A similar work belonging to a period earlier than the 16th century and quoted in the above said **Lakshmidhara's** *Sruti Ranjini* is a work called *Vamadeviyam*, which is quoted on the dance called *Charana*.

चारणनृत्यलक्षणं तु वामदेवीये—
उद्यता वाद्यचक्रेषु हाहाहुङ्कार भाषिते etc.
P. 9 *a*. Tanjore Ms.

Perhaps some Vamadeva wrote it and the work must have dealt with music also.

The **Bharata Sastra Grantha** of **Cherukuri Lakshmidhara**
16th Century. A. D.

I read a work of this name in the Bhandarkar Institute Mss. Library (No. 40 of 1916-18. 30 Foolscap pages). The author is not given in the Ms., but I found out its author as the above said Cherukuri Lakshmidhara when I read afterwards Lakshmidhara's *Sruti Ranjini* on the *Gita Govinda* in the Tanjore and Madras Libraries.

The Ms. copy of the *Bharata Sastra Grantha* in the Bhandarkar Institute Library seems to be irregular.

The work deals with *Natya* and Music. It quotes some *Alankara* works like *Kavyaprakasa* and *Kavikantha pasa*. The music works quoted in it are :—

i. सङ्गीतचूडामणिः—the work of **King Pratapa**. ii. रागदीपिका ; iii. रत्नमाला of **Mammata**—all of which we have already noticed. On *Rasa*, *Bhavaprakasa* and *Rasakalika* are quoted. A new work on seasons, their characteristic sports and *Ragas* called ऋतुक्रीडाविवेक and the author's other work, a commentary on *Prasanna Raghava* are quoted. It also quotes a *Natya* work, *Ranga Lakshmi Vilasa*, noticed by us above.

In the *Sruti Ranjini* commentary on the *Gita Govinda* written by Cherukuri Lakshmidhara, the same abovementioned works and the author's own commentary on *Prasanna Raghava* are quoted. (Burnell 6672 and 6677; New Cat. Vol. 16, Nos. 10935-6) The *Sruti Ranjini* is attributed by its author to his patron **King Tirumalaraya**. The work gives the following Kings at the beginning.

Araviti Bukka
|
Ramaraja
|
Srirangaraja = Tirumalamba
|
Ramaraya — Tirumalaraya — Venkatadr

Lakshmidhara was a native of the village of Cherukuri in Guntur district.

Gita Prakasa
(First half of the 16th century)

The *Sangita Narayana* and *Sangita Sarani*, two works in the Madras Mss. Library quote often a work called *Gita Prakasa*. This *Gita Prakasa* also is completely available in the Madras Mss. Library but, since the Ms. is in Oriya script, I could not go through it. The *Sangita Narayana* quotes it often :

(१) गीतप्रकाशे तु रञ्जकस्वरसन्दर्भो गीतमिति
p. 6.

(2) It is quoted on P. 44 as opining that it is the *Raga Desapala* which is called *Kedara*.

(3) It is quoted on the three *Avayavas* or parts of a *Prabandha*. स त्रिधेति गीतप्रकाशकारेण उक्तं । उद्ग्राहध्रुवाभोगरूपेण त्रिधेति भावः ।

(4) On p. 59. King Narayana says that the writer **Harinayaka** has given the definitions of many difficult Prabandhas in his work and that the illustrations for these can be had in the *Gita Prakasa*.

(5) On p. 84, a song in *Mallara Raga* is quoted from the *Gitaprakasa*. This quotation is valuable. From these quotations we infer that the *Prabandhadhyaya* of this work is most valuable. This particular song in *Mallara Raga* is valuable as indicative of the time of the composition of the work. The song closes thus :

'शृणुत कर्णकुतुककारिकृष्णदासविरचनां गजपतिनृपहृदय । etc.

From this it is clear that this work also was produced under the patronage of a *Gajapati* King of Orissa *Ganga Dynasty*, a predecessor of **King Narayana**. **Krishnadasa** is a composer whose songs are given in the *Prabandhadhyaya* of the *Gita Prakasa*. Krishnadasa was a contemporary of *Sri Chaitanya*.

The *Sangita Sarani* of **Kavi Narayana** quotes a क्षुद्रगीतप्रबन्ध in गुण्डकरिराग, called चित्रपदा, composed by one **Ramananda Kavi Raya**, as found in *Gita Prakasa*. 'उदाहरणं यथा गीतप्रकाशे गुण्डकरि रागेण etc. The song closes thus:

जयतु रुद्रगजेशमुदितं रामानन्द-
कविराय कविगीतम् ।

This Rudra is *Vira Rudra Gajapati*, the Utkal King, contemporary of the famous. **Krishnadevaraya**, whom the latter defeated and whose daughter the latter married. **Ramananda**, author of the above song was his court poet. He was also, like Krishnadasa, a contemporary of Chaitanya. Therefore the date of *Gita Prakasa* is between Rudra Gajapati and Chaitanya and Narayana Gajapati, *i.e.*, between the first quarter of the 16th century and the end of the 18th century.

The contents of the work (Mad. Ms. Trien. Cat. 1919-20 to 1921-22. R. 3176d.): the work is in 15 chapters which are as follows:

(१) प्रबन्धलक्षणं (२) छायालगनिरूपणं (३) रूपकभेदनिरूपणं (४) तालकलाविचारः (५) खण्डविचारः (६) क्षुद्रगीतप्रकरणं (७) गीतगुणविचारः (८) दोषनिरूपणं (९) नृत्यलक्षणं (१०) वाद्यलक्षणं (११) रागविचारः (१२) षाडवनिरूपणं (१३) गीतप्रशंसा (१४) नायिकालक्षणम् (१५) नादविचारः ।

Mr. Suryanarayana Rao of Bangalore gives in his history of Vijayanagar that **Prataparudradeva** of Orissa, whose daughter was married by Krishnadevaraya ruled between 1504 and 1532 A. D., whereas **R. D. Banerji Sastry,** in his history of Orissa, gives 1497 A.D., as the date of his accession and that he ruled up to 1541 A.D. Prataparudradeva was a pupil of Sri Chaitanya who lived long in Orissa. **Ramananda Raya** (*Kavi*) whose composition we noticed above, was an officer under Prataparudradeva. He was Governor of Rajamahendra and was himself also a follower of Lord Chaitanya. Besides his musical compositions, Ramananda wrote a Skr. drama called *Sri Jagannatha Vallabha Nataka* and several other minor works. (Journal of Bihar and Orissa Research, Vol. VI, 1920, pp. 448-53).

Ramamatya's Svaramelakalanidhi
1550 A. D.

Ramamatya, contemporary of **Rama Raja** of Vijayanagar, flourished in the 16th century. He wrote the work at Rama Raja's request. He was the son of **Timmamatya** and enjoyed lordship over Kondavidu. More of him and his work need not be spoken here in view of an edition of his work, *Svaramelakalanidhi*, with introduction, etc., made available to us now by Mr. M. S. Ramaswamy Ayyar in the Annamalai University publication series.

According to the colophon at the end of the work, it was finished in 1550 A. D.

In Sl. 27, Chap. I, Ramamatya mentions one **Kallappa Desika** as his *Matamaha*, maternal grand-father and this Kallappa is perhaps identical with **Kallinatha,** though the dates of the two do not allow us this identification. In Sl. 4, there is reference through paronomasia to the *Kalanidhi* of Kallinatha on the *Ratnakara*.

There are three editions of this work; an old South Indian Edn., an Edn. with Marathi notes by **Mr. Bhatkande** and the one recently brought out by Mr. M. S. Ramaswamy Ayyar for the Annamalai University.

The **Works** of **Pundarika Vitthala**.

1590 A. D.

The Bikaner Catalogue describes three works of **Pundarika Vitthala,** *Raga Mala, Raga Manjari* and *Sadraga-chandrodaya*. All these three works are available in print. The *Sadraga chandrodaya* is called wrongly as *Shadraga chandrodaya* in Bikaner Catalogue which consequently describes the work as defining 6 primary *Ragas*. The S. R. Ch. mentions in the last verse that Vitthala belongs to the village Satanurva near the hill called Sivaganga in the Karnataka country.

कर्णाटे शैवगङ्गाभिधनगनिकटे सातनूर्वाह्वयो यो
ग्रामस्तत्राग्रजन्मप्रवरमुनिकरात् जामदग्न्योऽस्ति
[वंशः ।
etc.

He is a *brahmin* of the *Jamadagnya Vamsa* and all the colophons to his work specify him as Karnata Jatiya. The introductory verses of the S. R. Ch. (Sls 2—6) give information about Vitthala's patron. Vitthala flourished in the court of a Mahomedan King, **Burhankhan**, of the *Pharaki* family which ruled between 1370—1600 A.D. at a city called Anandavalli in Khandes in the south. The father and grand-father of this Burhankhan are given as **Tajkhan** and **Ahmedkhan**.

The *S.R. Chandrodaya* is in three chapters called स्वरप्रसादः,स्वरमेलप्रसादः, आलप्तिप्रसादः.

The *Ragamala* is another small work of Vitthala on *Ragas* which, he says, he wrote for one **Kapilamuni**.

विठ्ठलेन समुद्धृत्य सारं ग्रन्थार्थनिर्णयम् ।
श्रीमत्कपिलमुन्यर्थे क्रियते रागमालिका ॥

The Bikaner Cat. ms. of this work has an additional verse, at the end of which Vitthala gives his mother as **Nagamba**.

नागाम्बाधर्मसूनुः द्विजवरतिलको
विठ्ठलोऽस्तीह विद्वान्
तेनेयं रागमाला रसिकजनगले
भूषणार्थं कृता हि ।

The *Raga Mala* has an easier vernacular version called *Sugama Raga Mala* written by one **Kalyana Kavi** who flourished under the brother of **Madhavasimha**, *viz* **Manasimha**. This is also printed.

The Southerner Vitthala latterly went to the north. His third work, *Ragamanjari* praises **Akbar** under whom were two brothers, **Madhavasimha** and **Manasimha**, kings of the *Kacchapa Vamsa*. The *Ragamanjari* was written for Madhava Simha, a devotee of *Vishnu* whose geneology also Vitthala gives in the introductory verses.

[Kacchapa Vamsa—King Bhanu—Bhagavanta Dasa—Madhavasimha and Manasimha.]

The *Ragamanjari* is a small work on Northern music in two chapters on *Svara* and *Raga*. Among *Ragas*, Vitthala gives 15 new *Parasika Ragas* in the end.

Besides these works, two more works are attributed to him viz नृत्यनिर्णय and संगीतवृ (नृ)त्तरत्नाकर. Perhaps both are identical. The Tanjore library contains a work of Vitthala in three chapters, dealing with music and dance, bearing three names on the cover-sheet, रागमाला, सङ्गीतवृ (नृ)त्तरत्नाकर and नर्तननिर्णय. This work is not printed.

Somanatha's Ragavibodha.

1609 A. D.

The *Ragavibodha* of **Somanatha** is printed and a *Mahrathi* gloss on it is also available in print. It received the attention of scholars very early, there being an English translation of it and some treatment of it in Europe also. The text of Somanatha with an English translation was printed also by **Mr. K. B. Deval** in "*Sanskrit Research*,"

Bangalore, Vol. I, nos. 3 & 4, under the name, '*Theory of Indian Music as expounded by Somanatha*'. It has now been edited with a voluminous introduction and a translation in English by Mr. M. S. Ramaswamy Ayyar of Madras but this edition's omission of Somanatha's own commentary on his text is regrettable.

In Slokas 3 and 4, Chap I, Somanatha gives some information about himself. His family, himself and his father, had the title '**सकलकल**,' 'well-versed in all arts'. His grand-father is mentioned as **Menganatha** and father, **Mudgala Suri**.

The work is in four chapters called **श्रुतिस्वरादिविवेक, वीणाभेदविवेक, मेलविवेक** and **रागविवेक**. The third chap. deals with *Ragas* and the fourth with some more *Ragas* more elaborately and in the order of the time when they should be sung. The work is in *Arya* verses, accompanied by a commentary of the author himself. Somanatha draws mostly upon **Sarngadeva** and **Kallinatha** whom he mentions often. Other music writers quoted by him are **Matanga, Kohala, Hanuman, Umapati** and **Parsvadeva**. One noteworthy work quoted by him twice in chap. 4 and which we have noticed already is the **Ragarnava**.

Somanatha is learned in branches of knowledge other than music also. The *Kavyalankara* of **Rudrata** aad the *Kavyaprakasa* of **Mammata**, two *Alankara* works, the *Madhaviya Nighantu*, the *Kosas*, *Amara* and *Vaijayanti* and the *chandas* of **Pingala** are quoted by him.

Somanatha gives the date of the composing of his work at the end thus: **कुदहनतिथिगणितशाके** i. e., *Saka* 1531, or A. D. 1609.

S. R. Bhandarkar's catalogue of Mss. in the Deccan College (XIX. 1. p. 430. Ms. No. 276) mentions a Ms. called *Raga Vibodha Viveka* and describes it as a commentary on Somanatha's R. V. There is no separate commentary on the *R. Vibodha* by another writer and the commentary above noted is nothing but Somanatha's own gloss on his verses.

The **Sangita Sarvasva** of **Jagaddhara**.

(*Between the 14th* and *the 17th centuries*).

Jagaddhara is a well-known writer who has written a commentary on the *Alankara* work of **Bhoja,** *Sarasvati Kanthabharana* and commentaries on some dramas like **Bhavabhuti's** *Malatimadhava*. Scholars assign him to the time between the 14th and the 17th centuries and his definite date is not yet known. He has produced, besides, a *Sivastotra*. He is the son of Ratnadhara and Damayantika and is known as a *Naiyayika* also. He held some office called *Dharmadhikaranika* under some king. From a quotation by himself in his commentary on Bhoja's *Sarasvatikanthabharana*, we learn that he was proficient in *Music* and *Natya* and produced a treatise thereon called the *Sangita Sarvasva*.

तदुक्तं मत्सङ्गीतसर्वस्वे-'मधुरा कुञ्चितान्ता' etc.

Vasudeva's commentary on the drama, *Karpuramanjari* of **Rajasekhara** (p. 5), **Rucipati's** commentary on **Murari's** drama, *Anargha Raghava* (pp. 300, 302) and **Raghavabhatta's** commentary on the *Sakuntala* of **Kalidasa** quote the *Sangita Sarvasva*.

Kesava.

All that we know of this writer is that he was a commentator on the *Ratnakara* and that he flourished before 1614 A. D., the time of the *Sangita Sudha* which is the sole source of our knowledge regarding this writer. See above under S. R. and the commentaries upon it.

Harindra.

A similar writer known to us from a mention in the *Sangita Sudha* is **Harindra**, of whom also more is not known. See above under **Haripala** and below under *Sangita Sudha*.

The **Sangita Chandrika of Madhava Bhatta**.—*Earlier than 1614 A. D.*

The *Sangita Sudha* now and then refers to a **Bhatta Madhava** and his music work, *Sangita Chandrika*.

निशाम्य सङ्गीतकचन्द्रिकाख्यां
कृतिं च भट्टादिममाधवस्य ।

p. 442, Ad. Ms. Vol. I.

The *Sangita Narayana* quotes a *Sangita Chandrika*: on p. 25, the *Murti* of *Somaraga*; p. 43. *Murti* of *Madhyamadi* and p. 44 *Murti* of *Kedar*. This *Sangita Chandrika* seems to be a different work.

The Tanjore library contains a Ms of **Madhava Bhatta's** *Sangita Chandrika*. (T. V. no. 373, Tanjore library). The author is described as **वाराणसीवास्तव्य**— a citizen of Benares. Its author is known from the following passage in the text and from the colophon.

१. मूर्च्छना सा तु तत्संख्येत्यवोचत् भट्टमाधवः

२. col. इति वाराणसीनिवासिमाधवभट्टविरचितायां सङ्गीतचन्द्रिकायां श्रुतिस्वरग्राममूर्च्छनातानविवेकप्रकाशः ।

Matanga is quoted in the text. The contents of the work are :—

(१) श्रुतिस्वर etc. (२) राग, गमक and आलाप (३) काकु स्थाय and शारीरलक्षण.

The *Sangita Chandrika* of **Madhava Bhatta** is not later than 1614 A. D., the date of the *Sangita Sudha* which mentions it.

Tanappacharya : 1600 A. D.

In the *Chaturdandi Prakasika* of **Venkata Makhi** we have one **Tanappacharya** referred to as follows :

१. तत्पुनः संप्रदायज्ञैः तानप्पाद्यैः अनादृतम् ।

I. 157.

The following two more references were kindly given to me by **Brahmasri Subrahmanya Sastrigal** of Tanjore.

2. In the *Alapa Prakarana* we find—

तानप्पकृतपञ्चाशत्रागालापेषु यत्कृतम् ।
आलापलक्षणमिदं लक्ष्यतां लक्ष्यकोविदैः ॥

3 In the **ठायप्रकरण**, we find him mentioned as the *Parama guru, i.e. Guru's guru* of Venkatamakhi.

ठायसामान्यलक्ष्मेदं वेङ्कटाध्वरिणोदिता ।
परमो गुरुरस्माकं तानप्पाचार्यशेखरः ॥
सर्वेषामपि रागाणां एतल्लक्ष्मानुसारतः ।
ठायान् प्रकल्पयामास लक्ष्यमस्य तदेव सः ॥

From these we see that Venkatamakhi follows Tanappacharya, that Tanappacharya is his *Guru's guru* and that he perhaps wrote some work also.

It is traditionally handed down that Tanappacharya is Venkatamakhi's *guru*. The introduction to the *Sangita Sampradaya Pradarsini* of Ettyapuram, gives him as the *guru* of Venkatamakhi, the author of the *Chaturdandiprakasika* and as a northerner —**औत्तरदेशिक**. Some say that he is only a songster and that he is none else than the renowned **Tan Ussain** of **Akbar's** court, who is believed to be a convert to Islam. There is nothing in the dates of Akbar, Tan Ussain and Venkatamakhi to go against the identification of Tanappa and Tan Ussain.

The text of the *Chaturdandi* clearly mentions him as the author's *Parama guru i.e. guru's guru*. And if none else than his father **Govinda Dikshita** is the *guru* of Venkatamakhi, we do not know how Govinda dikshita makes no mention of *Tanappa* in his *S. Sudha*.

Another opinion, held by Mr. P. S. Sundaram Ayyar of Tanjore is that Tanappa is none else than Venkatamakhi's

own father and author of the *Sangita Sudha*, Govinda Dikshita. This view of his is expressed in his University lectures. (Vide p. 159, Journal of the Madras Music Academy Vol II, 3).

Scholars are aware of **Bhava Bhatta** and his works. He was a protigee of **Anupa Simha**, King of Bikaner who ruled between 1674 and 1709 A. D. His *Anupa Sangita Vilasa* mentions that he had a grandfather named **Tana Bhatta**. Tanappa, grand-teacher of Venkatamakhi may be identical with him.

The Sangita Sudha of Govinda Dikshita
1614 A. D.

Though the *Sangita Sudha* is known as a work of **King Raghunatha**, it was really **Govinda Dikshita**, the minister of Raghunatha and his father **Achyuta** who wrote it. He attributed it to his patron and king. This is plain, as has been pointed out in an article by **Pandit S. Subrahmanya Sastri of Tanjore**, in an article on **Venkatamakhi** and his twelve notes in the **Journal of the Madras Music Academy**. (Vol. II no. 1). The following evidence is found in the Ms of the *Chaturdandiprakasika* and this has been quoted in the preface to the *Sangita Sampradayapradarsini* also. In the *Veena prakarana*, Venkatamakhi says that he will reproduce certain verses from his father's work, known by the name *Sangita Sudhanidhi*.

तल्लक्षणं तु सङ्गीतसुधानिधिरिति श्रुते ॥
चेव्वय्याच्युत भूपाल रघुनाथनृपाङ्किते ।
अस्मत्तातकृते ग्रन्थे प्रोक्तान्श्लोकान् लिखाम्यहम् ॥

Ch. D. Pra. I. 146—7.

The context is the description of the *Raghunatha Mela Veena* and after these verses, three *Upajati* verses are reproduced from the *Sangita Sudha*. From this reference we are to infer that the *Sangita Sudha* of **Govinda Dikshita** was also known as the *Sangita Sudhanidhi*.

In state affairs, public benefactions and contributions to culture, great is the name of Govinda Dikshita *alias* Ayyan. Those interested in his life may look up Mr. Venkatesvara Ayyar's book on Govinda Dikshita.

Thanks to the untiring services of **Brahmasri Subrahmanya Sastri** and **Sundaram Ayyar** of Tanjore, this valuable work is now being printed in the **Journal** of the **Madras Music Academy**.

The work opens with a historical prelude in 77 verses which forms valuable material for the historian of the **Nayak** kings of Tanjore. The geneology of king Raghunatha, the number and kinds of charities made by each Nayak king and other details are described. The literary productions of king Raghunatha viz. *Parijataharanaprabandha*, *Valmikicharita kavya*, *Achyutendrabhyudayam* (a historical kavya about his own father) *Gajendramoksha*, *Nalacharitakavya* and *Rukminikalyana yakshagana* are mentioned. Then Raghunatha's proficiency in Music, his creation of new *Ragas*, *Talas* and of a new *Mela*, are mentioned thus :—

जयन्तसेनादिमराग-रामा-
नन्दादितालान् रचयन्नवीनान् ।
सङ्गीतविद्यां समुपादिशस्त्वं
विपञ्चिकावादविचक्षणानाम् ॥
किञ्च त्वमञ्चद्भवदीयनाम-
मेलान्तरं संप्रति कल्पयित्वा ।
मेलान्तरे तत्र समस्तरागान्
प्रकाशयोग्यान् सुलभान् करोषि ॥

We need not doubt this great scholarship of Raghunatha. In the historical poem on him named *Sahitya Ratnakara* (published in

the Madras University Journal) by a son of this Govinda Dikshita, named Yagnanarayana Dikshita, the first *Veena* performance given by Raghunatha before the state *Vidvans* andhis father is described at length. (Canto VI. Sls. 1—29.)

Raghunatha invented *Jayantasena* and other *Ragas* and *Ramananda* and other *Talas*. He devised a *Mela* with his name, in which could be played all the *Ragas*. This is taken as the basis by **Mr. Sundaram Ayyar** of Tanjore who, as an enthusiast of Govinda Dikshita and his *Sangita Sudha*, says that the 72 *Melakarta* scheme found in the *Chaturdandi* of his is really the work of Govinda Dikshita. How is it then that Venkatamakhi says that he invented the 72 *Melakarta* scheme ?

Then the work gives its extent and scope thus: It is in seven chapters: i. **स्वराध्याय:** ii. **रागविवेक:** iii. **प्रकीर्णकानि.** (Here *Vaggeyakara*, *Gandharva*, *Gayana* etc., are defined; *Sarira*, *Gamaka*, *Brinda* etc., are also dealt with). iv. **प्रबन्धा:** v. **ताला:** vi. **वाद्यानि** vii. **नर्तनं.** *Natya*, *Rasa* etc., are here comprehended. But in all the Mss. of the work that are available to us, we do not have the text after the *Prabandhadhyaya i.e.*, the fourth chapter. The remaining portion containing the chapters on *Tala* and *Nartana* are not found out yet.

The work is written in beautiful *Sanskrit* and for the polish and grace of language, there is no other music work to stand beside it. Many *Sastrakaras* like **Kumarila, Udayana, Vedanta Sutrakara, Mahabharata, Vamana, Bhamaha** are mentioned. Among writers on music, Durga, Dattila, Sadasiva, Sardula, Tumburu, Narada, Nandin, Hanuman, Kohala, Matanga, Bharata, Sarngadeva, Parsvadeva (many times; see chap. III. p. 753. Vol. II. Ad. Ms,) Somesvara (p. 834) Arjuna, Vidyaranya, Bhatta Madhava, Umapati, Kesava, Kallinatha and Harindra are quoted. The rare names in the above list are **Kesava**, commentator on *Ratnakara* and **Harindra** both of whom we have already noticed. Harindra is referred to in the following verse:

> **ग्रन्थान् विलोक्याधुनिकैः हरीन्द्र-**
> **श्रीशार्ङ्गदेवप्रमुखैः प्रणीतान् ।**
> **आकर्ण्य लक्ष्याणि च तत्र तत्र**
> **तत्संप्रदायेन समागतानि ॥** etc.
>
> Pp. 330. Vol, I. Ad. Ms.

We have suggested above that this Harindra, who is referred to as a recent writer (**आधुनिक**) like Sarngadeva, as a contrast to **Matanga, Sadasiva** etc., may be **King Haripaladeva**, author of *Sangitu Sudhakara.*

The **Chaturdandi Prakasika** of **Venkatamakhin**—*1620 A. D.*

Venkata Makhin *alias* **Venkatadhvari** and **Venkatesvara Dikshita** is one of the sons of the above-mentioned Govinda Dikshita, author of *Sangita Sudha*. He was a great *Mimamsa* scholar and has contributed to that *Sastra* a commentary on *Kumarila* viz., the *Vartikabharana*. The famous poet and minister at the Madura Nayak Court, **Nilakantha Dikshita**, is a pupil of his. This Venkatamakhin wrote a treatise on music called the *Chaturdandiprakasika*. Though produced in the Tanjore palace, no Ms. of it is found in the **Sarasvati Mahal** library at Tanjore and for long no Ms. of it could be found. It was all hearsay and rumour. Venkatamakhin was considered as the systematiser of the *Carnatic* music, as the author of the 72 *Melakarta* scheme and his work was highly thought of. Everybody wanted to secure it and have a look at it. A scholar here and one there, was reported as having a fragment of it. Now **Mr. T. L. Venkatarama Ayyar** of Mylapore, with the aid of

Mr. Dikshitar of Ettayapuram secured a *Telugu* paper copy of the Ms. and prepared a *Devanagari* copy from it, with an idea to publish it. Recently a press copy of it has been prepared by **Brahmasri Subrahmanya Sastri** of Tanjore and the **Madras Music Academy** is publishing the work. **Mr. Bhatkande** had already published portions of it, having copied those portions from the above noted *Telugu* Ms.

Scholars who have now gone through the work hold diverse views, while there are not wanting *Vidvans* who stand and swear by it. A severe controversy over the subject raged in the Literary Supplement of the Hindu between *Veena Vidvan* **Subramanya Sastrigal** and **Dr. Srinivasa Raghavachariar.** (Vide Hindu Literary Supplements : Dec. 20th and 26th, 1932.—Karnatc Music—The importance of standards). The former pointed out deviations and argued for attuning the system again to Venkatamakhin's *Chaturdandi* which he described as "the foundation on which the edifice of South Indian Music is built." The latter questioned this statement and expressed his view that the author of the *Chaturdandi* had more presumption than knowledge in music. Others there are who speak more vehemently of Venkatamakhin and his scheme of 72 *Melakartas.* In his work, Venkatamakhin says that he devised the 72 *Melakarta* scheme, that it is absolutely above reproach and that not even God Siva could improve upon it.

मेलद्विसप्ततिः श्रीमद्वेङ्कटाध्वरिकल्पिता ।

*   *   *   *

न्यूनं नाप्यधिकं वापि प्रसिद्धैर्द्वादशस्वरैः ।
कल्पयेन्मेलमेतर्हि ममायासो वृथा भवेत् ॥

Sl. 90.

न हि तत्कल्पने फाललोचनोऽपि प्रगल्भते ।

*   *   *   *

न हीयन्ते न वर्धन्ते तथा मेला द्विसप्ततिः ॥

92.

The work as available to us now does not contain the end of the penultimate chapter and the whole of the last chapter. Chapter I gives the following as the contents of the work :

अस्यां वाग्गेयकारैकसञ्जीवनसुधानिधौ ।
आद्यं वीणाप्रकरणं श्रुतिप्रकरणं ततः ॥
स्वरप्रकरणं पश्चात् मेलप्रकरणं ततः ।
ततो रागप्रकरणलापप्रकरणे क्रमात् ॥
ठायप्रकरणं चाथ गीतप्रकरणं ततः ॥
प्रबन्धानां प्रकरणं तालप्रकरणं ततः ॥
दशप्रकरणोपेता कृतिर्विद्वदलंकृतिः ।

I. Sls. 1-4.

The end of the 11th chapter, *Prabandhas*, and the 12th chapter-*Talas*, are lost. Some of the authors quoted in the work are **Bharata, Sarngadeva, Narada, Matanga, Somesvara, Gopala Nayaka** and **Ramamatya.** Of these the last, the author of the *Svaramela Kalanidhi* is very strongly criticised. The following are a few samples of the language of the onslaught on **Ramamatya** :

तथा हि विंशतिर्मेलानाह रामो विमूढधीः ।

IV. 167.

सत्यं विमोक्ष्यसे राम रामसेतुं गतोऽपि वा ।
रामो बभ्राम ॥ पशुपालोऽपि बुध्यते ।

He says that Ramamatya could not understand what a shepherd will understand. Scholars opine that such harsh criticism is unwarranted, especially in view of the fact that music must have changed since Ramamatya's time. The same sane view has, to be adopted in regard to the worth of the *Chaturdandi* also. It is said that this work is not useful for the music now obtaining among us and that the real work relevent for our purpose is a work of one Govinda, which we will presently notice.

Of **Gopala Nayaka** mentioned by Venkatamakhin and of Tanappacharya, the Parama-

guru of Venkatamakhin we have spoken. (See above.)

Now to the name of the work which is a rare kind of name in *Sanskrit Sangita* literature. The name means an exposition of *Chaturdandi* and the word *Chaturdandi* is explained by a passage in **Tulaja's** *Sangita Saramrta* which borrows largely from the *Chadurdandi Prakasika*. The reference, which was kindly given to me by **Brahmasri Subrahmanya Sastrigal** of Tanjore says that *Chaturdandi* is four forms of singing *viz.*, **गीत, प्रबन्ध, ठाय** and **आलाप**. The line in the *Saramrta* is "**गीतप्रबन्धठायालापरूपचतुर्दण्डी**" and these are the main subjects treated of by Venkatamakhin. The word seems to sail in the same boat as "*Vaggeyakara*." The famous Gopala Nayaka must have been very famous for the singing of *Chaturdandi*; for in the IXth. Chapter, Sl. 5., Venkatamakhin says:

गीतप्रबन्धयोरेवं भेदो यदि न कल्प्यते ।
कुतस्सिद्धयेचतुर्दण्डिश्रुतो (दण्डी कुतो) गोपालनायकः ॥

(The emendation is by Brahmasri Subramanya Sastrigal of Tanjore). Earlier, the word occurs here.—

समादाय चतुर्दण्डीवादनं कुर्वतेऽखिलाः ।

Mr. Ramakrishnakavi says that the word *Chaturdandi* occurs in early works and that it means not the above said four aspects but the four parts of a *Raga*, **स्थायी, सञ्चारी, आरोह** and **अवरोह** and the following verse on the same was given by him to Mr. Subramanya Sastrigal:

गानक्रिया वर्णयति (?) प्रोच्यते स चतुर्विधः ।
स्थाय्यारोही अवरोही च सञ्चारीति क्रमादिमाः॥
चतुर्दण्डीति संप्रोक्ताः नारदादिमुनीश्वरैः ॥

The *Chaturdandi* was written about A. D. 1620. It was not a production during Raghunatha's reign which began in A.D. 1614. The *Chaturdandi Prakasika* was perhaps written in the reign of Raghunatha's successor, **Vijaya Raghava Nayaka** who prompted the writing of it. The *colophon* in the Ms. of the *Chaturdandi Prakasika* bears out this fact.

अच्युत विजयराघव भूपाल प्रेरितस्य वेङ्कटेश्वर दीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायां आद्यं वीणा प्रकरणं संपूर्णम् ।

Vijaya Raghava Nayaka ruled up to about A. D. 1672. The *Sangita Saramrta* of King Tulaja, a Maharata ruler of Tanjore utilises a large portion from the *Veenaprakarana* of the *Chaturdandi Prakasika*. In an article on "Venkatamakhin and his twelve notes" in Vol. II, part I of the **Journal of the Madras Music Academy**, Pandit S. Subramanya Sastriar of Tanjore says that besides this *Chaturdandi Prakasika*, Venkatamakhin wrote also a treatise on the 72 *Melas* and their derivatives. Venkatamakhin has composed *Lakshana gitas* also which are printed in the *Sangita Sampradaya pradarsini*.

The **Sangita Darpana** of **Damodara**
1625 A. D.

This work is printed but the edition gives us only two chapters. Complete Mss. of this work are available in many libraries. (Mad. Library, Des. Cat. XXII. 13016) The work is in six chapters, the last being devoted to dance. The other five deal respectively with *Svara*, *Raga*, *Prakirnaka*, *Prabandha* and *Vadya*. From the *colophon* we see that **Damodara**, its author, had the title '**चतुर**' like Kallinatha and that he was the son of *Lakshmidhara Bhatta*.

'इति श्रीलक्ष्मीधरभट्टसुत-चतुर दामोदर विरचिते सङ्गीतदर्पणे नृत्ताध्यायः षष्ठः ।'

This work is based on Somanatha's Ragavibodha and quotes in the same places the

same authors and works quoted by Somanatha. Damodara wrote a short time after Somanatha.

The **Sangita Darpana** of **Haribatta**

The Bikaner catalogue (p. 527) Ms. No. 1123, Oppert's catalogue and Burnell's Tanjore catalogue describe a work called *Sangita Saroddhara* by one **Hari Bhatta**. The work begins thus :

भरतादिमतं सर्वमालोक्यातिप्रयत्नतः ।
श्रीमता हरिभट्टेन सज्जनानन्दहेतुना ।
प्रचरद्रूपसङ्गीतसारोद्धारो विधीयते ।

This work is available in the Madras Mss. library also. The text of this work is virtually the same as that of Damodara's S. Darpana. Perhaps Damodara had another name Haribhatta, or perhaps 'Haribhatta' is a mistake of 'Hari Bhakta' or perhaps an author named Haribhatta made his own version of Damodara's work. The catalogue of Mss. of N. W. Provinces (612) describes the work as Haribhatta's *Sangita Darpana*. The catalogue describes it as a work on prosody because it has mistaken the ध्रुवाध्याय of the work, for a work on metres. The *Sangita Darpana* of Damodara does not contain a separate section on *Dhruvas* but Haribhatta's version, called in some Mss. as *Sangita Saroddhara*, contains a treatment of *Dhruvas*. It is not also unlikely that Haribhatta wrote two separate works called *Sangita Darpana* and *Sangita Saroddhara*.

The Tanjore Ms. of Haribhatta's *Sangita Darpana* contains 7 chapters, the last dealing with dance. The Madras Ms. has a *Telugu Tika* appended to it.

The **Sangita Kalanidhi** of **Haribhatta**

From Aufrecht's Cat. we see that this Hari Bhatta produced another work called *Sangita Kalanidhi*. The catalogue of Mss. of the N.W. Provinces (III. 80.) also describes this *Sangita Kalanidhi*.

The **Sangita Saroddhara** of **Kikaraja**

From the above noticed *Sangita Saroddhara* of Haribhatta must be distinguished a work of the same name attributed to a writer named **Kikaraja**, son of **Sajjana**. Aufrecht notes this work as noticed in Peters. 4, 32 and Extr. 42.

I came across a Ms. of this work in the Mss Library of the Bhandarkar Oriental Institute. Poona—(No. 838 of 1886-92). The Ms. contains 16 big paper sheets. Kikaraja is no king. He says he was born in कपोलान्वय as the son of one साधुश्रीसज्जन ।

सम्यगालोच्य कृतिना सज्जनानन्ददायिना ।
कीकराजेन सङ्गीतसारोद्धारो विधीयते ॥

Colophon :

इति श्रीमत्कपोलवंशावतंस साधुश्रीसज्जनात्मज सकलविद्याविशारद महनीयचरित महाशय श्री शारदानन्दनकीकराज विरचिते सङ्गीतसारोद्धारे स्वरप्रकरणं समाप्तम् ।

'**Saradanandana**' is perhaps Kikaraja's title. The following authorities are given by him : Bharata, Kasyapa, Dattila, Yashtika, Arjuna Vayu, Tumburu, Narada, Matanga, Visakhila, Kambalasvatara, Kohala, Rahala, Ravana and others. Sarngadeva's list is repeated.

The work deals with music and dance and the contents are as follows :

Chap. I. स्वरप्रकरणं o, ii राग o. iii प्रकीर्ण *i.e.*, आलप्तिः, गमकं, गायकगुणाः, वृन्दं (orchestral music) etc. iv. गीत० (प्रबन्धा : this is a big chapter) v : वाद्य० vi. ताल० vii. नृत्य०

Abhilasha's Sangita Chandra and the **Sangita Bhaskara** of **King Jagajjyotirmalla** and **Vanga mani**. (1617-33. A. D.)

Jagajjyotirmalla was a Nepalese King who ruled between 1617 and 1633 A.D. He is already known to Sanskrit scholars as the author of a commentary on **Padmasri's** *Nagarasar-*

vasva, a work on pornography. He did some valuable work in music by bringing to his court music works and writers and by himself writing on the subject. From the cat. of Mss. in the Nepal Palace Library by M. M. Haraprasad Sastry (p. 260) we learn that there was one **Abhilasha** in South India who composed a work on music called *Sangita Chandra* and that, with great efforts, King Jagajjyotirmalla brought that *Sangita Chandra* to Nepal, even as Garuda brought *Amrta*. At the end of the Ms. of the said *Sangita Chandra* we see :—

सन्ति यद्यपि भूयांसः ग्रन्थाः सङ्गीतगोचराः ।
तथापीदृशमन्यत्तु नास्तीति परिचिन्तयन् ॥
पीयूषहरणं तार्क्ष्यो यत्नात् विहितवान् यथा ।
तथैतत् पुस्तकं श्लाघ्यं दूराद्दक्षिणदेशतः ॥
आजहार नृपश्रेष्ठः श्रीजगज्ज्योतिरीशिता ।

The work, says Jagajjyotirmalla, was the best among the numerous treatises on music. That one **Abhilasha** wrote it is clear from the introductory verse :

एवं परम्पराप्राप्तनाट्यवेदार्थसङ्ग्रहः ।
क्रियते ह्यभिलाषेण विद्वच्चरणसेविना ॥

The work seems to be very valuable and it treats very elaborately of *Natya* and *Sangita*, beginning with the construction of the theatre etc. **निर्माणं नाट्यशालायाः अस्याः पूजाविधिक्रमः** etc. The work is in prose and verse.

Sangita Bhaskara : Its Commentary.

After bringing this valuable work to his court from the South, King Jagajjyotirmalla called to his assistance a scholar named **Vangamani** and wrote a commentary on it called *Sangita Bhaskara*. Perhaps Vangamani wrote it himself and attributed it to the King.

नत्वा गुरूनतिगुरून् कृती जगज्ज्योतिरवनीशः ।
सङ्गीतभास्करममुं कुरुते सुधियं समेत्य वङ्गमणिम् ॥

The last verse says that Vangamani himself wrote it at the king's order and that Vangamani was a native of Mithila.

श्रीमज्जगज्ज्योतिरधीश्वरस्य
निदेशमासाद्य गुणोत्तरस्य ।
सङ्गीतशास्त्रस्य चकार टीकां
श्रीमैथिलोव ङ्गमणिः मनीषी ॥

That it is a commentary on Abhilasha's *Sangita Chandra* is known from the colophon which runs thus :

सङ्गीतचन्द्रनामक सङ्गीतशास्त्रस्य व्याख्यानम्

The work is mostly in prose. It is available in the Nepal palace library and is described on p. 262 of the Nepal catalogue. The Ms. is dated Newar Era 751.

Sangita Sara Sangraha

Still unsatisfied, King Jagajjyotirmalla himself wrote a treatise called *Sangita Sara Sangraha*, dealing with music, dance, and drama, in prose and verse. This work was written in the Nepala Era 799. The work is available, like those described above, in the Nepal Palace library and is described on p. 263 of the Nepal catalogue.

King Jagajjyotirmalla has also written an operatic drama called **Hara-Gouri-vivaha** in the Nepal dialect.

Ahobala's Sangita Parijata

17th century.

The *Sangita Parijata* of **Ahobala Pandita** has been published from Bengal. As pointed out in the introduction to that edition of it, the text available does not seem to be complete. While enumerating the contents, Ahobala mentions *Kambala lakshana*, *Vaggeyakara lakshana* etc., but these are not found in the text. Further the work which now closes with *Ragas* must have had more chapters. Each chapter, according to Ahobala's statement in the beginning is called '*Kanda*' to fit in with the metaphor in the name *Sangita Parijata*.

Ahobala refers to many ancient writers on music and bases his text on Hanuman's work. The name Ahobala appears to be southern. It is said that this work was

translated into the Persian in 1724 A. D. and therefore can be said to belong to the 17th century.

The **Sangita Makaranda** and the **Sangita Pushpanjali** of **Veda**.

Early 17th century.

As different from the *Narada Sangita Makaranda* available now in print, we see that the Tanjore library catalogue and the Bikaner catalogue mention a work called *Sangita Makaranda* by one **Veda**. (3 copies Tanjore Burnell cat. p. 60 a; Bik. cat. p. 520. no. iii.) S. R. Bhandarkar's catalogue of Mss. in Rajaputana and Central India (1904-5 to 1905-6. p. 54) describes a Ms. of this work.

I went through the work at the Tanjore library. The 3 Mss. available contain only the dance chapter: इति श्रीसङ्गीतमकरन्दे वेदकृतौ नृत्याध्यायः समाप्तः। The Bik. Cat. Ms. also contains only the *Nrtyadhyaya* and has this same colophon. We have either only this much available or Veda's work is only on *Natya*. We may however hope that the work has more chapters, on music.

Similar is his other work *Sangita Pushpanjali* which we see in the Tanjore and Bikaner catalogues. I read the Tanjore Ms. and found it also treating of dance, only of *Purvaranga* which precedes *Nritya*. (Tanjore New Cat. Vol. 16 no. 10674, Burnell 6616; Bik. cat. pp, 521-522 Ms. 1113.)

Sangita Makaranda treats of *Rasadrishtis*, *Gotis*, *Charis*, *Hastas*, various dances and lastly *Rasas*. The other work, as said above, speaks of the propitiatory *Purvaranga*. The *Makaranda* quotes Bharata, *Sangita Ratnakara*, Kohala and *Darpana* and gives some songs composed on Shahu, the author's patron. The work gives his patron's *Vamsavali* in the end.

सौराष्ट्रदेश—सूर्यवंशः
|
खेलोजि
|
परसोजि
|
बाबाजि
|
मल्ल or मल्लारि } = उमा
2 sons

शाहजि (मकरन्दभूप) | शरभजि

शाहजि's sons: शम्भु | शिवाजि

विततविमलकीर्तिः मन्मथाकारमूर्तिः
परकरिहरिरूपः शाहनामा महीपः।
व्यरचि तदभिधानात् ग्रन्थ एषो विशेषात्
स जयति मकरन्दः चारुसङ्गीतपूर्वः॥
सङ्गीतमकरन्दोऽयं मकरन्दमहीपतेः।
श्रीशाहस्य प्रवीणस्य मुदे वेदेन निर्मितः॥

We can compare with the above *Vamsavali* another supplied by **Tulajendra's** *Sangita Saramrta*.

Maloji (Mallari of Veda)
|
Sahaji
2 wives-
Jijibai and Tukkabai

Sons of Jijibai: Sambhu or Sambaji (Pupil of Veda in Music) | Sivaji, the great

Son of Tukkabai: Ekoji (Ist Tanjore Mahratta King)
|
Sahaji | Serfoji | Tulaja (author of *Sangita Saramrta*. 1729-35. A.D.

Thus **Sahaji,** patron of Veda, the author of *Sangita Makaranda* is the father of the great **Sivaji** to whose brother **Sambhu**

Veda was teaching music. The work thus belongs to the early part of the 17th century.

The *Makaranda* mentions in the end two *Vidvans* of music, one Gopala and his son. *Ambapuri* seems to be the place of Veda.

The Ms. of the other work is full of blunders and is crumbling. From it we see that Veda wrote it after seeing Chatura Damodara's **Sangita Darpana.** This Damodara, had a son named Ananta who seems to have taught music to Veda.

दामोदरश्चतुर इत्यभिधाप्रसिद्धः + + +
तस्यात्मजोऽभवदनन्तसमाह्वयोऽसौ वेदं
मुदा तमपि व्यदात्मसिद्धयै ॥ ?

But according to the information in S. R. Bhandarkar's catalogue of Ms. in Rajaputana and Central India, Veda is the son of Ananta, the son of Damodara. If it is correct, Veda is the grandson of the author of the *Sangita Darpana*.

Sangita Kalpataru.
Earlier to 1655. A.D.

Subodhini—Commentary
on it *by* **Raya Ganesa.**

The author of *Sangita Kalpataru*, which seems to have been very popular, is not known. **Ranganatha Dikshita,** in his commentary on the *Vikramorvasiya*, quotes it once and **Ruchipati** quotes it five times in his commentary on the *Anargha Raghava*. From the quotations we can gather that the work resembled the *Natya Sastra* of Bharata and dealt with music, dance and drama.

The work is said to be available in Bengal, there being a notice of it in the Mss. of Rajendralal Mitra catalogued by M. M. Haraprasad Sastry. Since Ranganatha Dikshita wrote his commentary on the *Vikramorvasiya* in Samvat 1712 or A. D. 1655, *Sangita Kalpataru* must have been earlier than that date.

Sangita Kalpataru has a commentary on it called *Subodhini* by one **Raya Ganesa deva,** written under the patronage of a king named **Khadgabahu,** son of **Vira Simha.** A Ms. of this commentary '**कल्पतरुटीका, सुबोधिनी**' is described on p. 512, under no. 1094, in the Bikaner catalogue.

Lochana Kavi's Raga Tarangini and
Raga Sangita Sangraha *1700. A. D.*

Lochana Kavi's *Raga Tarangini* is a work on North Indian Music and it is printed. The author is a native of Mithila which he calls his *Svadesa*. The work deals with *Ragas* and is very small.

In the work is quoted Tumburu on the times appropriate for singing each *Raga*. रागानां गानकालाः तुम्बुरुनाटके. He is the only source of information for us to know that Tumburu's work was called **Tumburu Nataka**.

The printed edition is not complete. The author says that he will give the *Gitas* in the *Maithili* Vernacular written by **Vidyapati** but these songs are omitted in the edition. From his quotation of Vidyapati's songs, we see that Lochanakavi is later than Vidyapati who flourished in the fourteenth century. A verse at the end of the work however gives the date as **भुजवसुदशमित शाक** (*i.e.,*) Saka 1082 or A. D. 1160 but I am told that this Saka is not the well-known Salivahana Saka but some local era according to the calculation of which there is no contradiction, the date of Lochana coming to somewhere near the 17th century. **Hrdayanarayana** seems to have utilised the *Ragatarangini* of Lochanakavi in writing his work. Hrdayanarayana is assigned to A. D. 1667.

Ranga Sangita Sangraha is another work written by Lochanakavi and this we know from a reference to this work by himself in his *Ragatarangini*.

"एतेषां प्रपञ्चस्तु मत्कृतरागसङ्गीत-
सङ्ग्रहेऽन्वेष्टव्यः ।"

This work therefore must be bigger than the *Ragatarangini*. I did not come upon

any notice of this work in any of the catalogues I went through.

The **Raga Tattva Vibodha** of **Srinivasa Pandita.**

Later half of the 17th century.

This work is also available in print. A Ms. of it is described in the Bikaner catalogue. This small work contains in the beginning an interesting discussion on the ethics of music. The work is indebted to Ahobala's *Parijata* which belongs to the 17th century and is often quoted by Bhava Bhatta in his works. Bhavabhatta flourished in the end of the 17th century and in the beginning of the eighteenth. Therefore the time of **Srinivasa's** *Raga Tattva Vibodha* is the latter half of the 17th century.

King Hridayanarayana's works.

1667 A. D.

The two works of this writer, *Hrdaya-prakasa* and *Hrdayakautuka* are printed. In the introductory verses is to be had some information about Hrdayanarayana. He was a ruler at *Garrh* or *Gatadurga* i. e. *Jubbalpore*. He ruled about 1667. A. D. He is indebted to the *Raga Tarangini* of Locana-kavi and is quoted by Bhava Bhatta who flourished at the end of the 17th century. Both the works are very small and deal mainly with *Ragas* only.

Raga Manjari, Ragakutuhalam and Raga Kautukam.

These three works are known to us from quotations of the three in the works of Bhava Bhatta, whom we shall notice presently. Nothing more of these three works is known.

King Anupa, Bhava Bhatta and his works.

End of the 17th and the beginning of the 18th centuries.

There are available to us in print three music works called the *Anupa Sangita Vilasa*, *Anupa Sangita Ratnakara* and *Anupa Sangita Ankusa* by one **Bhava Bhatta.** The works bear the mark of the name of King **Anupasimha,** the patron of *Bhava Bhatta.* King *Anupasimha* was a ruler of the Bikaner state who ruled from 1674-1709 A. D, He had in his court Bhava Bhatta who was very proficient and had the titles "Anushtup chakravarti (master of the *Anushtubh* metre) and Sangita Raya." This Bhava Bhatta was the son of an equally distinguished father named **Sangita Raya Janardana Bhatta** who was the court-musician of the Mughul Emperor **Shahjehan.** The colophon to the *Anupa Sangita Vilnsa* provides us the above information.

King Anupa Simha ordered a commentary on *Gita Govinda* to be written (cat. of Ms. Jammu and Kashmir, by **Stein** p. 67 Ms. no. 386). He similarly ordered Bhava Bhatta to write many music works, three of which are the three above mentioned books, made available to us in print. *Sangita Anupa Ankusa* says in the beginning :

स्तोकं मुद्रामुरीकृत्य सार्धवर्षत्रयात्मिका ।
श्रीमदनूपसिंहाज्ञया ग्रन्थद्वयं कृतम् ॥
एकोऽनूपविलासाख्योऽनूपरत्नाकरः परः ।
अनूपाङ्कुशनामायं ग्रन्थो निष्पाद्यतेऽधुना ॥

Bhava Bhatta says that it took him three and a half years to write these three works. A Ms. the *S. Anupankusa* preserved in the library of the Maharaja of Jammu and Kasmir is dated 1892, A. D. according to the notice of **Stein**. This work is in two chapters, on *Svara* and *Raga*. The *Raga* chapter being called as *Alapana Manjari*.

श्रीमज्जनार्दनं नत्वा सङ्गीतार्थफलप्रदं ।
तन्यते भावभट्टेन रागालापनमञ्जरी ॥

इति श्रीभावभट्टविरचितायां आलापमञ्जर्यां पञ्चभार्यासहितो मेघरागः समाप्तः ।

Similarly, the *Raga* chapter of the other work, *Anupa Sangita Ratnakara*, is also called *Alapa manjari* in the opening verse.

Anupa Sangita Ratnakara is also in two chapters dealing with *Svara* and *Raga*. It reproduces largely from Sarngadeva and quotes often the following works: *Sangita Parijata, Ragamanjari, Ragamala, Sangita Darpana, Sadragachandrodaya, Nrityanirnaya, Hridayaprakasa, Ragatattvavibodha, Raga Kutuhala* and *Samkirna Ragadhyaya*. From a verse in the beginning we see that, after writing this work, Bhava Bhatta attributed the work to his patron, Anupa Simha.

अगाधबोधमन्थेन तेषां मतपयोनिधिं ।
निर्मथ्यानूपसिंहोऽयं सारोद्धारमिमं व्यधात् ।।

The name itself shows that it is only a recast of Sarngadeva's *Ratnakara*.

Anupa Sangita Vilasa also bases itself and is more or less a compilation from the works mentioned above as quoted in the *Anupa Sangita Ratnakara*. There is a rare instance relating to the *raga Adana*, where he says that the statements regarding this *Raga* are his own—**इयं मदुक्तिः ।** Other authorities quoted are: Matanga on *Raganga*, Sringara Hara or Sangita Sringara Hara on *Tana* etc; Sakalakala *i.e.*, Somanatha, *Sangita Kalpadruma*, Kallinatha's *Kalanidhi*, *Raga Kautuka* and *Sangitopanishad*.

Anupa Sangita Vilasa is in 3 chapters, *Sruti*, *Svara* and *Raga*. The work has a description of the King, Anupa Simha, the author and his court musician *viz.*, Bhava Bhatta and a panegyric on the king in the beginning. Four verses describe Bhava Bhatta as a scholar not only in music and *Bharata* but also in *Alankara* and *Tarka Sastras*, as a poet and as a *scholar* in *Mahabharata*. In verses 39-44, Bhava Bhatta says that he belongs to the city called Dhavala in Abhiradesa, that his grand-father and father were Tana Bhatta and Janardana Bhatta respectively, that they belonged to a family called **कृष्णात्रगोत्र**, that one Ghanasyama was the scholar who conferred upon Bhava Bhatta the title of 'Anushtup chakravartin' and that **Shahjehan**, his father's patron gave him the title of 'Sangita Raya.' Bhava Bhatta migrated from Shajehan's court to that of Anupasimha where he produced his works.

Other unprinted works of Bhava Bhatta.

Besides the three works above dealt with, Bhava Bhatta wrote three more works, which we know of from the Bikaner catalogue. One of them is *Sangita Vinoda*. (p, 527 Bik. cat. no. 1125) The work deals with music and *Nartana* also. The last colophon however attributes the work to his patron Anupasimha.

इति त्रिंशन्नृत्यहस्ताः कथितानूपभूभुजा ? ।

Bhava Bhatta wrote another work devoted solely to the flute, called *Muraliprakasa*. The Ms. is described on p. 513, under no. 1095 in the Bik. cat. and the colophon says:

इति मुरलीकर्मप्रकाशः भावभट्टकृतः समाप्त ः ।

The sixth work of Bhava Bhatta has a lengthy name, **नष्टोद्दिष्टप्रबोधक ध्रौपदटीका**, a treatise on Dhrupad singing. (Bik. cat. p. 514. no. 1097.) This work quotes Somanatha's *Ragavibodha*. The colophon runs thus:

इति भावभट्टसङ्गीतराय-अनुष्टुप्चक्रवर्तिविर-
चितनष्टोद्दिष्टप्रबोधक ध्रौपदटीका समाप्ता ।

Bhava Bhatta must have written after 1667, A. D. the time of Hrdayanarayana whom he quotes.

The Section on Music in Basava's Siva Tattva Ratnakara.
1698-1715 A. D.

Basava Raja or **Basappa** was a king of the Kannada Keladi dynasty of Vira Saiva faith, which ruled the Kannada country for 250 years. Basappa ruled from 1698 to 1715 A. D. Following **Somesvara's** *Abhilashitarthachintamani*, he wrote an encyclopœdia of knowledge called the *Siva Tattva Ratnakara*. Like the *Abhilashitartha chintamani* this *Siva Tattva Ratnakara*

contains a sub-section on music in the Arts-section. In Kallola VI, three chapters, VII to IX (6—13) deal with music. These chapters deal with *Svara, Raga* and *Tala*. Chap. VII deals with *Nada, Svara, Grama, Murchana, Alankara* and *Gamaka*; Chap. VIII, with *Jatis* and *Ragas* and closes with *Gayaka lakshanam*; Chap. IX. covers *Tala* and *Vadya*.

In the end of the section, Basava refers to some authorities on music *viz*., Dattila, Nandin Bhrugi, Kohala, Bharata, Adi Bharata, Sarngadeva and Utpala. The last perhaps is Utpaladeva, the grand-preceptor of Acharya Abhinavagupta. (*Vide* previous issues for my article on *Early Sangita Literature*.

Chatura Sabha Vilasa

Similar compendiums were compiled by many. There is said to be a work dealing with all the 64 arts called *Chatusshashti Kala* attributed to **Bhoja** but that has not yet come to light. A similar work dealing with all the arts flourishing in a king's court, called the *Chatura Sabha Vilasa*, seems to exist. I find it quoted by one **Ramananda Narayana Sivayogi Raja** in his music work called *Natya Sarvasva Dipika*. (p. 37 Ms, of the Bhandarkar Institute). This thesaurus also treats of music.

Similarly, we hear of a thesaurus by a Venkatagiri king of the last century. Friends of mine, who have seen as Ms. of it say that it contains a large section on music.

King Tulaja's Sangita Saramrta.

The art traditions of the Tanjore *Telugu* Kings were kept up for a time by the succeeding Maharatta rulers. The rule of the three sons of **Ekoji** (the first Maharatta ruler), viz. **Shahaji, Serfoji** and **Tukkoji** *alias* **Tulaja** showered the greatest benefactions on scholars. Tulaja or Tukkoji who reigned between 1729-35 A.D. wrote a music work called the *Sangita Saramrta*, a Ms. of which work is available in the Tanjore Sarasvati Mahal Library. The work opens with an account of the Maharatta rulers of Tanjore.

Ekoji
(*First* Tanjore Maharatta King)

Sahai	Serfoji	Tulaja raja.
(1684-1710 A.D.)	(1711-28 A.D.)	(1729-35 A.D.)

(See also Mr. K. R. Subramanyam's book on the Mahrattas of Tanjore). The work says in the beginning, like all other works beginning, with the *Svaramelakalanidhi* that it is begun by the author to bridge the gulf between *Lakshya* and *Lakshana*, practice and theory.

The following works and writers are mentioned. Sarngadeva (often), Bharata-*Saubhagya Lakshmikalyana Suta Samhita* and the commentary on it by Vidyaranya, Matanga, Visvasu. Tumburu (these quotations are reproduced from Kallinatha) Venya and other sages, Kohala, Bayakara (Ramamatya), *Chaturdandiprakasika* of Venkatamakhin, *Vitthaliya* and Somesvara. Large portions are borrowed from Venkatamakhin's *Cha. D. Pra*. The work is in five chapters dealing only with music. *Natya*, Tulaja dealt with in a separate work of 9 chapters called *Natyavedagama* which work also is available in the Tanjore library. An epitome of the *Saramrta* has been published from Bombay.

The Sangita Sastra Sankshepa of Govinda.

Most likely of the 18th century.

In the Adayar library was a Ms. work of the above name lying unheeded. It was my friend **Mr. K. V. Ramachnandran** a researcher in music, who found out its value and made a copy of it. Subsequently the work found circulation among the scholars assembling under auspices of the **Music Academy** and the work has now attained great prominence.

The original Ms. is in *Telugu* script and is named '*Sangita Sastra Sankshepa* of

Govinda, which is in accordance with the following verse in the text in the opening chapter.

रघुवीरपदाम्भोजमिलिन्दशुभचेतसा ।
गोविन्दनाम्ना सङ्गीतशास्त्रं सङ्क्षेपतोच्य (त उच्य) ते ॥

Soon we come across two colophons mentioning two chapters of the work and informing us that the work is a part of the *Skandapurana*, that God, **Shanmukha** wrote it and that it is called *Sangraha Chudamani*.

इतिस्कान्दपुराणे सङ्ग्रहचूडामणे (णौ) षण्मुखविरचिते प्रथमोऽध्यायः ।

After a second colophon of a similar nature, no division into chapters is seen. The first chapter gives a number of *Mangala slokas*, mentions ancient writers like Bharata and briefly speaks without coherence or correctness about odd subjects of *Natya*. The whole work is written in absurd *sanskrit*.

There is very little evidence to decide the date of the work. However I have been able to land on this bit which mentions the *Achyutarayamela Veena* which, if it is a reference to **Achyuta Nayaka,** gives us the upper limit of the work's date as 1577-1614 A. D., the date of King Achyuta Nayaka of Tanjore.

बहवो मेलकर्तारो वर्तन्ते ह्यादि (ह्यपि) सङ्कराः ।
तेषां मध्येऽच्युते (त) रायमेलवीणानुसारतः ॥

Govinda's work is said to represent the music now obtaining, and has superceded the *Chaturdandi*. It is said to agree with **Sri Tyagayya's** music and hence certain adherents of Venkatamakhin are violent against Govinda. They say that he perhaps lived during Tyagayya's time and circulated his views through a Ms. of his under the guise of a chapter of the *Skandapurana* to suppress the *Chaturdandi*. Mr. K. V. Ramachandran, the discoverer of the utility of this Ms. considers that the work is still later and belongs, in all probability to the time of Mr. Sringaracharlar who supplied the names of the *Ragas* for Mr. Chinnaswamy Mudaliar.

Quite a strange view is held by Mr. C. R. Srinivasa Ayyangar who opines that Govinda's work is earlier to Venkatamakhin, whose work corrected Govinda's mistakes.

The corrupt Ms. has been now corrected and a press copy of it has been prepared by Brahmasri Subramanya Sastriar of Tanjore for publication.

Mr. M. Ramakrishnakavi says that Govinda was an *Andhra*, that he wrote a work called **रागतालचिन्तामणि**, that he followed Ramamatya and his 20 *melas* and that the Adayar Ms. above described by us contains a few sheets in the beginning of this work which had got mixed up with an anonymous work called *Sangraha Chudamani*, described as a part of the *Skandapurana*.

The **Sangita Sangraha Chintamani** of **Appalachari.**

The Adayar library gives us one more work called the *Sangita Sangraha Chintamani* of **Appalacharya.** (Ad. Ms. library. Ms. XXXX). The Ms. contains only the *Tala* chapter and part of the *Nartana* chapter of the work. The author is known from this verse at the beginning of the *Nartanadhyaya*.

श्रीमुष्णाप्पलयज्ज्वेन्द्रसूनुनाप्पलसूरिणा ।
तन्यते संग्रहः पद्यपुष्प ? चिन्तामणिः स्वयम् ॥

"என்றது ஸ்ரீ முஷ்ணம் அப்பள நயினார் குமாரர் அப்பள நயினாராலே **ஸங்கிரஹ சிந்தா**மணி பண்ணப்பட்டது."

The work is in the same manner all through, in *Sanskrit* verses followed by a *Tamil* gloss. The author is **Appalachari,** son of Appalachari, of the village of Srimushnam near Chidambaram.

At the end of the *Nartanadhyaya* we are informed that one **Narayana Vadhyar** of Madura made this copy from the origina-

Ms. of Raghunatha Nattuvanar (dance-master) for the sake of another Nattuvanar named Sankaramurti.

The work may be assigned to the 19th century.

Meladhikaralakshana.

This is an anonymous music work found in the Tanjore library, of which the music world is familiar through a critical review of its contents in Vol. I. No. 1 of the Journal of the Madras Music Academy by Mr. T. L. Venkatarama Ayyar. According to Mr. T. L. V. Ayyar, the work is "a comparatively recent production not earlier than the 18th century." The author, who is not known, is said to take up and enlarge Venkatamakhin's system. It gives 24 *srutis* and the chief feature of this work is said to lie in this respect. The work is not written in *sanskrit* of a high order.

Sangita Damodara.

This work seems to be older. No Ms. of it is found described in any Indian Mss. catalogue. Dr. Keith refers to it in his Skr. Drama and perhaps it is available in Europe. King Narayana quotes it. From his quotation we are able to see that it deals with music and dance. The work is sometimes referred to simply as *Damodara* and we are led to think that one **Damodara** is its author. Support is lent to this view by the statement of **Kalankura** who mentions a Damodara, the **Ragadhyaya** of whose work was rewritten with Oriya songs and notes by Kalankura.

दामोदरेण स्वग्रन्थे यथोक्ता रागमालिका।
कलाङ्कुरेण च तथा कविरत्नेन भाषया ॥

But there is a quotation, as follows, in the *Sangita Narayana* according to which, one **Subhankara** wrote the *Sangita Damodara*.

सङ्गीतदामोदरे तु भिन्नमाह शुभङ्करः ।

Kalankura's *Damodara* may refer to the author of the *Sangita Darpana*.

Sangita Kaumudi

Sangita Narayana and *Sangita Sarani* quote a work called *Sangita Kaumudi* or simply *Kaumudi* which, I believe, is the same as a Ms. of that name available in the Madras Govt. Ori. Mss. library, (Trien. cat. 1922-23 to 24—25 R. 4163).

The work is very small, extending to only 25 pages in the Ms. Its treatment of the subjects is very brief and the following shows the contents of its eight chapters :

Chap. I :	स्वरनिरूपणम्
,, II :	राग ,,
,, III, IV, V:	ताल ,,
,, VI :	ग्रहादि ,,
,, VII :	प्रबन्ध ,,
,, VIII :	नृत्य ,,

The last chapter deals with *Natya* also.

In the *Prabandhadhyaya* (p. 17) the work quotes a song on the ten *Avatars* of **Vishnu** in which appears the name of King **Sanasena** as its author.

श्रीमद्गोविन्द पादारविन्द [वन्ध्य] मधुपानमधु-
पायमान सानसेन वीरवरनरपतिना विरचितः
भगवतो वासुदेवस्य लीलाकलापकलितपद्बन्ध-
प्रबन्धवरो दशावताराख्यः इति ।

Many more songs of this King are quoted and if only we can identify this King, we can have some clue to the date of *Sangita Kaumudi*.

Harinayaka Suri

Harinayaka is a writer who is known to us from quotations in all the Oriya writers' works, the *Sangita Narayana* of King Narayana, the *Sangita Sarani* of poet Narayana etc. All of them consider him a great authority. He is given as one of his authorities by King Narayana :

सङ्गीतसार-हरिनायक-रत्नमाला-
गीतप्रकाश-मुखदर्शितवर्त्मनैव ।

etc, p. 21. S. N.

Numerous quotations from Harinayaka's work are found in *Sangita Narayana*. On p. 16 of *S. N.*, Harinayaka is quoted to say that *Jatis* are 18 in number and that they are the "mothers", so to say, of *Ragas*.

तदुक्तं हरिनायकेन—

शुद्धाभिर्विकृताभिश्च मिलित्वा जातयः पुनः ।
अष्टादश समुद्दिष्टाः ता रागाणां च मातरः ॥ इति ।

On p. 49 he is quoted on *Sankirna Ragas*. This is a long extract from Harinayaka's work. On p, 54 his definitions of *Anibaddha Gita* and *Alapa* are given.

'हरिनायकस्तु अनिबद्धमाह - आलप्तिरनिबद्धं स्यात् रागालापनरूपिणी ।' In the *Prabandhadhyaya* he is quoted many times. Narayana says that Harinayaka has described many difficult and rare *Prabandhas* in his work from Bharata's treatise and the illustrations of these are to be found in the *Gitaprakasa*.

Kalankura Nibandha.

In the Trien. cat. of the Mad. Ms. library (1919-20 to 21-22) there is a work called *Raga Malika* described under No. 3176 *a*. It is said in the catalogue that the work contains Oriya songs—ओड्रगीतिसहित. From the colophon to the Ms. described next to this under No. 3176 *b*, we see that one **Kaviratna Kalankura** wrote in his Oriya language a new version of the Raga chapter of Damodara's *Sangita Darpana* adding to it Oriya songs.

दामोदरेण स्वग्रन्थे यथोक्ता रागमालिका ।
कलाङ्कुरेण च तथा कविरत्नेन भाषया ॥

The work itself seems to be called *Kalankura Nibandha*. On the *Murti* of the *Raga Sabari* the *Sangita Narayana* quotes it so.

मूर्तिस्तु कलाङ्कुरनिबन्धे-श्रीखण्डशैलशिखरे शिखिबर्हदामा etc.

It is further quoted in the same work on the *Murtis* of the *Ragas Abhiri* and *Khampavati*. On pp. 84 and 85 King Narayana quotes one *guru* of his named **Kaviratna**—**अस्मद्गुरु-कविरत्नमिश्र**. The quotation gives *Sangraha Slokas* for *Talas*. It is likely that this Kaviratna, contemporary and teacher of king Narayana is identical with the author of *Kalankura Nibandha*.

Krishnadatta

Of this writer nothing else is known except that he is quoted as a writer on music in Narayana's *Sangita Narayana*. The name of his work is not known. On p. 30 of *Sangita Narayana* he is quoted to say that it is the *Raga Devakriya* that is also called *Suddha Vasanta*. इयमेव शुद्धवसन्त इति कृष्णदत्तः ।

Vachaspati.

Among the numerous writers quoted in *Sangita Narayana*, **Vachaspati** is one. It is not known whether he is really a historical personage who lived and wrote before or near the time of King Narayana or the name refers to some work in the name of **Brihaspati** the mythical *guru* of the Devas.

Two quotations from it are found in the *Sangita Narayana*. The first is on *Tala* and the second, the following, on *Laya*.

" गीतवाद्यपदन्यासत्रयाणां समता मिथः ।
तथा क्रियाकालयोर्वा लय इत्युच्यते बुधैः ॥
इति वाचस्पतिः ।

Poet Purushottama Misra, King Narayana of Parlakhimedi and the Sangita Narayana

Last quarter of the 18th century.

The *Sangita Narayana* of King **Narayana**, King of Parlakhimedi or of the Khimundi line, has now been made familiar by repeated mention as above. It has been the greatest source for our knowledge of a large number of works which we have noticed above. Under his patronage and after his time, a large literature in music, both *Lakshya* and *Lakshana* grew up in Utkal or Orissa.

The *Sangita Narayana* is available in the Madras Mss. library. Trien cat. 1919-20 to 21-22 Ms. No. R. 3234 contains its first two chapters and Trien. cat. 1922-25 R. 4212 contains the remaining two chapters. King Narayana's *Sangita Narayana* is in four chapters.

Chap I. Nada, Sruti, Svara, Grama, Raga, Gita and Tala.
,, II. Vadya.
,, III. Nritya.
,, IV. Prabandhas.

The work has travelled for and we see a copy of it described in the catalogue of the Kasmir and Jammu Mss. The works quoted by it are: *Narada Samhita*, *Panchama Sara Samhita*, *Mammata's Sangita Ratnamala*, the commentary on the musical composition called **गोतगोविन्द**, **Lakshmana Bhatta**'*s* commentary on *Gita Govinda*, *Kohaliya*, **Matanga**, **Sarngadeva**, *Sangita Siromani*, *Sangita Sara*, *S. Kaumudi*, *Gita prakasa*, **Harinayaka Suri**, **Damodara**, **Vachaspati**, *Kalankuranibandha*, *S. Chandika* and *S. Kalpataru*. All these have been noticed above.

The author of the work shows his wide learning by quoting in other branches of knowledge, *Vishnupurana*, *Kavyaprakasa*, *Chando Ratnakara* and *Parasara Samhita* on archery. The king had in his court many poets and scholars one of whom is his *guru* **Purushottama Misra** who had the title *Kavi Ratna*. Purushottama was himself a great composer and his son **Narayana** wrote a music work called *S. Sarani*. The compositions of Purushottama are quoted in the *Prabandha*-chapter of the *S. Narayana*, where he is mentioned as Narayana's *guru* The musical compositions of Purushottama gathered from these quotations as also from quotations in his son's *S. Sarani* are the following:

(i) **रामचन्द्रोदयप्रबन्ध** : Ramayana songs. Two songs from it are quoted on pp. 74 and 88. The songs have the *Mudra* of the author's name Purushottama.

(ii) **बालरामायण प्रबन्धः** This is quoted by his son (on p. 16 Mad, Ms.) in his *S. Sarani*.

"अयंध्रुवलक्षणः। अस्योदाहरणं यथा कविरत्न-पुरुषोत्तममिश्राणां बालरामायणप्रबन्धे दक्षिण-श्रीरागेण ॥"

(iii) **रामाभ्युदयप्रबन्धः** (p. 20 *S. Sarani*.)

It must be taken for granted that the *S. Narayana*, though attributed to his patron **King Narayana**, was written by Purushottama himself.

The introductory verses and the colophons speak of the king as its author. The colophon runs thus:

"इति श्रीमन्नीलान्वयोत्तुङ्गगङ्गवंशावतंस अशेष-गुणसद्मपद्मनाभभूमीपतितनूजन्मनः महाराजाधि-राजस्य साहित्यसङ्गीतार्णवकर्णधारकमणेः गजपति-वीरश्रीनारायणदेवस्य कृतौ सङ्गीतनारायणे गीत-निर्णयो नाम प्रथमः परिच्छेदः समाप्तः।"

But, in the notices of Rajendralal Mitra's Mss of Bengal catalogued by Hara Prasad Sastri, this *Sangita Narayana* is described as the work of Narayana's *guru* **Purushottama Kaviratna.**

Alankara Chandrika

In the name of **Narayana** there are other works also. *Alankara Chandrika* is one of them. It is not a work on poetics but on the *Alankaras* in singing. This special work on *Alankaras* by him is quoted by him on p. 15 of his *S. Narayana*.

"इति प्रसिद्धालङ्काराः पञ्चाशत् परिकीर्तिताः।
ग्रन्थविस्तरताभीतेः मया नेह प्रकीर्तिताः॥
मत्कृत—अलङ्कारचन्द्रिकायां सर्वे प्रपञ्चिताः।

Most likely Purushottama is the real author of this work also. Besides this there are quoted in the *S. Narayana* some songs bearing the authorship *mudra* of **King Narayana Gajapati**.

Sangita Narayana is quoted in later works of Orissa like *Sangita Sarani* and the *Kavichintamani*.

The work opens with an account of the dynasty of King Narayana who belongs to the Ganga dynasty. He was the son of Padmanabha. According to Banerjee's History of Orissa (Vol. II. p. 120.) a Narayana of Parlakhimedi attacked king Virakisora of the house of Khurda, who ruled up to A. D. 1779. R. Sewell, in his archeological survey of South India (part II. p. 186) mentions a Viraprataparudra Narayana Deva, son of a Padmanabha as having lived between 1748 and 1766. A. D. Almost all the Khimedi chiefs have the name Narayana and identification of this writer is therefore rather difficult.

The **Sangita Sarani** of **Poet Narayana**.

As noted above, poet **Narayana,** son of the *guru* of king Narayana *i.e.,* of Purushottama wrote a music work called the *Sangita Sarani*, which work is available in good condition in the Mad. Mss. Library. (Trien. cat. 1919-22. R. 3298.) The introductory verses and the colophon give some information about the author, his father etc.

नारायणाख्यमिश्रेण कविरत्नेन यत्नतः ।
वितायते सतां प्रीत्यै सङ्गीतसरणिः स्फुटा ॥

Col : इति श्री शाण्डिल्यवंशावतंसायित सकलशास्त्रकुशल सङ्गीतसाहित्यविद्यार्णवकर्णधार—कविरत्नपुरुषोत्तममिश्रस्य आत्मजेन कविरत्ननारायणमिश्रेण विरचितायां सङ्गीतसरणौ गीताभिधानं नाम प्रथमः प्रवेशः समाप्तः ।

The work is called the 'Road to Music' and so its chapters are called '*Pravesas*' *i.e.,* 'approaches.' He quotes the S. *Narayana* of his father or patron and all the writers quoted therein.

S. Sarani quotes also poet Narayana's own musical compositions as also those of his father. Poet Narayana is a prolific composer. His musical poems are—

i. **बलभद्रविजयप्रबन्धः** A song in *Dhanasi Raga* is quoted from this on p. 13. **ध्रुवलक्षणतालस्य उदाहरणमाह—यथा मम बलभद्रविजय प्रबन्धे धनासिरागेण.** More songs from this are given on pp. 17 and 20.

ii. **शङ्करविहार प्रबन्ध :**

"मण्ठलक्षण—आदि तालस्योदाहरणं यथा मम-शङ्करविहारप्रबन्धे मल्लाररागेण" Songs from this are quoted on pp. 14, 16,18 and 19.

iii. **उषाभिलाष प्रबन्धः** quoted on pp. 17.

iv. **कृष्णविलासः (शुद्धप्रबन्धः)** quoted on pp. 30-34.

'यथा मम श्रीकृष्णविलास प्रवन्धे देशाख्यरागेण चञ्चत्पुटतालेन' The song ends thus :

नवनागललितं, मेदिनीजातकलितं, श्रीकृष्णविलासाभिधं शुद्धप्रबन्धं कविरत्न नारायणमिश्रो विरचितवानिति ।

Narayana speaks of two varieties of *Prabandhas, Suddha prabandhas*, and *Sutra prabandhas*. All compositions of his father belong to the former class as also the four above referred to compositions of Narayana himself. A *Suddhaprabandha* is like the *Gita Govinda*, with the several songs in it set to different *Ragas*. As different from this, the second variety of *Sutraprabandha* is sung to the end in only one fixed *Raga*. Says Narayana on p. 38 :

सूत्रप्रबन्धः कथितः एकरागनिवेशितः ।

सूत्रस्य एकरागनिबद्धत्वेन प्रबन्धधर्माङ्गालापघटितत्वेन च सूत्रप्रबन्धत्वं ज्ञेयम् ।

Narayana composed musical poems of this class also. Two of them, he quotes in his *Sangita Sarani*.

v. **गुण्डिचाविजयसूत्रप्रबन्धः** *Gundicha* is a festival of a deity in a place called by him as Nolagiri. The composition is on that *Yatra* and is in *Sanskrit* mixed with *Oriya*. **'एतस्योदाहरणं यथा मम गुण्डिचाविजयसूत्रे भैरवदेशाख्यरागेण ध्रुवलक्षणादिः ।'** P. 35.

vi. **रामाभ्युदयसूत्रप्रबन्धः**

"मम रामाभ्युदय सूत्रप्रबन्धः ; तत्र धनासिरागेण आदिः ।

This *Ramabhyudaya* is a *Sutraprabandha* whereas his father's *Ramabhyudaya*, referred to previously is a *Suddhaprabandha.*

The *Sutraprabandha* which is a composition to be sung in a single *raga* throughout is the *Raga Kavya* of old, which is a variety of *Uparupaka* or semi-dramatic, operatic compositions described by **Kohala**. It is described by **Abhinavagupta** in his commentary on the *Natya Sastra.* He gives two instances of this *Raga Kavya.* Abhinava says that the *Raga Kavya* called *Raghava Vijaya* is sung throughout only in *Thakka Raga* and the *Raga Kavya* called *Maricha vadha*, only in *Kakubha grama raga.*

"तथा हि राघवविजयस्य हि ठक्करागेणैव विचित्रवर्णनीयत्वेऽपि निर्वाहः, मारीचवधस्य ककुभग्रामरागेणैव । अत एव रागकाव्यानीत्युच्यन्ते ।" p. 184. Gaek edn.

Sangita Kamada

The Adayar library contains a music work of this name. It is a work belonging to this class of treatises produced in Orissa. The Ms. is in Oriya script. (Ad. Cat, Vol. II. p.46.)

The Kavichintamani of Gopinatha Kavibhushana.

Kavichintamani is a work mainly on poetics and dramaturgy but it denotes the last chapter, the 24th, to music. In this last chapter, *Sangita Nirupana*, the *Sangita Narayana* and most of the writers quoted therein are quoted.

The author *Gopinatha* has written many musical compositions in *Sanskrit* as well as in *Oriya.* One *Sanskrit* musical poem of his called *Rama Vihara Gita* is twice referred to in chapters 1 and 3.

पूर्वं रामविहारगीतमतुलं राज्ञां सदोमण्डनं
सत्काव्यं सरसोत्कलीयवचनैः युक्तं मयोक्तं महत् ।

He cites this *Ramachandra Vihara* of his as an example of a *Gita Kavya.*

The work is described in the Mad. Trien. Cat. 1919-22. R. 2925. The first 23 chapters on *Alankara* and drama quote numerous *Alankara* works. Gopinatha is the son of *Vasudeva Patro* of *Karana* family, who was the *Guru* and court physician of King **Jagannatha Narayana.**

Col. इति श्रीखिमुण्डि महाराज्येश्वरगङ्गवंशावतंसवीरश्रीगजपति जगन्नाथनारायणदेव महाराज विद्वत्सभाराजित प्रबन्धकविताप्रकाशक करणकुलसंभव कवि भिषग्वर वासुदेवपात्रतनय श्रीमद्गोपीनाथकविभूषणकृतौ कविचिन्तामणौ कविभेदादिनिरूपणं नाम प्रथमः किरणः ।

Many were the *Khimundi* Zamindars who had the name Narayanadeva. We have three chiefs of the name Jagannatha Narayanadeva, according to the geneological list in Robert Sewell's Arch. Survey of South India (part II p. 186).

Sarvajna Jagannatha Narayanadeva
1686—1702 A. D.

Jagannatha Narayanadeva
1766—1806 *A. D.*

Jagannatha Gajapati Narayanadeva
1843—1850 *A. D.*

It is likely that the second of these three is the patron of Gopinatha.

Tanadhikara

We spoke above of a separate work of King Narayana or Purushottama on *Alankaras* and the *Sangita Narayana* similarly quotes a work on *Tana*, on p. 14.

तदुक्तं तानाधिकारे, तानाः पञ्चसहस्राणि त्रयस्त्रिंशद्भवन्त्यमी । इति ।

From the name it is not possible to decide that it is a separate work altogether. It may be the chapter on *Tana* in some well-known work.

Sangita Siromani

King Narayana quotes a *Siromani* in his *S. N.* (p. 4. Mad. Ms). Again on p. 55 it is quoted by Narayana on the three *Avayavas* of a *Prabandha*.

" तदुक्तं शिरोमणौ—
उद्ग्राहः प्रथमः पादः कथितः पूर्वसूरिभिः ।
ध्रुवत्वाच्च ध्रुवो मध्ये आभोगश्चान्तिमः स्मृतः ॥"

From its being quoted more than once in the *Nartanadhyaya* also we can see that the *Sangita Siromani* dealt with dance also.

The author of this work is not known. The *Svaradhyaya* of this work is described in the Catalogue of Mss. of Bengal by **Haraprasad Sastri**. The work seems to be completely available in the library of the Bikaner State and is described on p. 527 under No. 1124 in the Bik. Cat.

The **Sangita Sagara** of **Pratap Sing** 1779-1804. A. D.

It is said that **Maharaj Pratapa Simha Deva** of Jaipur who ruled between 1779-1804 A. D. was a great music-enthusiast, that he brought together a number of music experts and produced a music work called *Sangita Sagara*, which work, by reason of his patronage of its many authors, is attributed to King Pratapa Simha himself.

Rudra-damarudbhava Sutra Vivaranam

The Bik. Cat. (p. 519, Ms. No. 1107) mentions an interesting music work of the above name. *Sanskrit Vyakarana Sastra* says that its alphabet in the *Sutras* **अइउण्** etc., are called *Mahesvara Sutras* because they emanated from the *Nada* manifested by Rudra by his hand-drum, *damaru*, which he sounded at the end of his dance. There is also this well-known verse on it.

नृत्तावसाने नटराजराजः ननाद ढक्कां नवपञ्चवारम्
उद्धर्तुकामः सनकादिसिद्धान् एतद्विमर्शे शिवसूत्र-
जालम् ॥

And **Nandikesvara,** as mentioned in the *Vyakarana* work named *Balamanorama*' commented upon the 14 *Mahesvara Sutras*.

Every aspect of *Nada* was made manifest from him, the **Nataraja** who dances the great cosmic dance. Siva is the God of *Vyakarana*, of dance and of music. The work now under notice, viz., *the Rudra Damarudbhava Sutra Vivaranam* seems to give an exposition of the legend of the origin of these *Sutras* and of the *Sutras* themselves as the basic sounds of music as derived from Siva's *Dhakka*. The author of the work is not known.

Asoka Malla's work.

We know of a writer on music named **Asoka Malla** from the Bik. Cat. (p. 514. Ms. 1098). The name of his work is not known. It treats of music and dance but only its chapter on dance is available in the Bik. Library.

Bharata Nama Dipaka Nada Sastram.

A work with this cumbrous name in hundred and eleven verses, dealing with dance and music is described in the Nepal Mss. Catalogue (p. 231). Its author is not known.

Sangita Sudhanidhi.

This is a work on music of which we know only from a citation from it in **Raghava Bhatta's** commentary on the *Sakuntala* (p. 185. Kale's Edn). The work must have dealt with music and dance, the quotation by Raghavabhatta being one on *Aharyabhinaya* (make-up) which pertains to *Natya*.

Sangita Kalpadruma.

Aufrecht mentions a music work of this name and says that it is described in Radh. 38. A *Sangita Kalpadruma* is quoted by **Bhava Bhatta.** We are also told of a *S. Kalpadruma* by one **Krishnananda Vyasa** of the 19th century.

Sangita Chandrodaya.

Many *Sanskrit* authorities are quoted by **Gangaram** in his *Hindi Commentary* on the

S. Ratnakara, a complete Ms. of which is in the Tanjore Library. One of the Skr. works quoted is the *Sangita Chandrodaya*. It is twice quoted in the Svaradhyaya portion.

P. 60. सङ्गीतचन्द्रोदये—

सर्वत्र षड्जग्रह एव रागे
रक्तैकहेतोः निधपादियोगे ।
वर्णाः प्रयोज्या नतु नश्वराश्च
ता मूर्च्छनाः षड्जभवा ह्यदोषाः ॥

It is again quoted as his authority, on p. 66. The verse quoted defines प्रेङ्खक and runs thus :

यत्र स्वरद्वन्द्वमुदीर्य पूर्वं
पूर्वेण युक्तं स्वरमग्रयसंस्थं ।
आन्दोल्यमाणं च यथाक्रमेण
रांहेदसौ प्रेङ्खकनामधेयः ॥

The **Taladasapranadipika** of **Govinda**.

When one goes through the description of Music Mss. in Burnell's Tanjore Catalogue, one will find a work of the above name attributed to one Govinda. One is likely to mistake it for a theoretical treatise on *Tala*. I went through the work and found it to be a poem in *Telugu*, in the form of songs on **Sri Rama**, each song however being illustrative of a *Tala*. Just as we have *Battikavya*, a poem illustrating the *Vyakarana Sastra*, so also we have here a poem for *Tala*. It is aताललक्षणमहाकाव्य. The colophon calls it a महाभरत लक्षणकाव्यम् and तालदशप्राणदीपिका ।

इति श्रीरामभद्रायत करुणाकटाक्ष वीक्षणातिशयसंलब्ध सारस्वतविचित्र बाल्लूरिय्योयामात्य (पोल्लूरियुजयामात्य according to the second colophon).

पुत्र सकल सज्जनविधेय गोविन्दनामधेयप्रणीतंबैन तालदशप्राणप्रदीपिकयनु महाभरतलक्षणकाव्यंबुनन्दु प्रथमाश्वासमु ।

Thus this work is similar to *Tippa Bhupala's* **Talaprabandha**, a music composition on Siva illustrating each *Tala*, which we noticed above under Tippa's *Taladipika*. Similarly we have the **Tala Malika** compositions on 108 *Talas*, of which 56 are available in print, of *Ramaswami Dikshitar*, father of the celebrated *Carnatic* composer, *Muthuswami Dikshitar*.

The **Natya Chudamani** or **Svara Raga Sudha Rasa** of **Somanarya**.

The Madras Mss. Library contains two Mss. of a work called *Natya Chudamani* by one **Somanarya**, one a fragment of the *Svaradhyaya* and the next chapter only and the other containing the work completely. They are respectively described under Mss. R 366 and R. 1-998 in the Trien. Cat. 1910—11 to 12—13 and the Des. Cat. Vol. XXII. The latter Ms. is accompanied by a *Telugu* gloss.

The work deals with all branches of music and dance. Its author is an *Ashtavadhani*, one who can attend to eight things at a time. He says :

अष्टावधानविख्यातसोमनार्येण वक्ष्यते ।
नाट्यचूडामणिर्नाम ग्रन्थो विबुधसम्मतः ॥

A fragment of this work was secured from private possession by Mr. P. S. Sundaram Aiyar and produced as the *Svararnava* connected with **Sri Tyagayya's** life. (*Vide* my article on '*Some more early writers on music*' in the previous issue of this Journal).

The followers of the *Tyagayya* tradition say that three works *Svararnava*, *Ragarnava* and *Sudharnava* or *Sudhambudhi* are referred to by *Tyagayya* in his *Kirtana* '*Svara Raga Sudha Rasa*,' but I had already pointed out that this supposition is not quite sensible and that we have in the Mad. Library a Ms. called by the name '*Svara raga sudha rasa*' itself. Its *Tala* chapter with a *Telugu Tika* is described in the Mad. Ori. Mss. Library, Des. Cat. Vol. XXII, R. 12990. This *Svara*-

raga sudha rasa is the same work as the *Natya chudamani* of **Somanarya**, for we find in the beginning of the Ragadhyaya Somanarya calling his work by that name.

सङ्गीतशास्त्रात् सङ्गृह्य स्वररागसुधारसम्।
अष्टावधानविख्यात सोमनार्येण वक्ष्यते ॥

The colophon also says so : इति स्वररागसुधारसाख्ये गीताध्यायः समाप्तः ।

Regarding the date of the work, we can only say that it is later than that of the author of *Ragavibodha*, Somanatha (1609 A. D.) who is quoted in the section called चतुरङ्गप्रस्तार in the Raga chapter.

सोमनाथमते प्रोक्तं द्वात्रिंशद्रागलक्षणम् ।

Raga Pradipa

There is a work of this name available in the Mad. Mss. Library. (Trien. Cat. 1913-16. R. 1728). Its author is not known. The Ms. is incomplete. The work deals with *Ragas* only. In Chap. I the work first enumerates the *Ragas* by their names and then describes 36 *Suddha Madhyama Ragas*. इति शुद्धमध्यमरागाः षट्त्रिंशत् । इति रागप्रदीपे प्रथमोऽध्यायः । Chap. II is devoted to प्रतिमध्यमरागनिर्णय ।

Arjunadimata Sara of Suddha Sattva Venkatacharya

Another work on music and dance available in the Mad. Library is *Suddha Sattva Venkatacharya's* compilation from the various older books. Though it is called *Bharata Sastra* it treats of music amply. Chapters 1 and 2 deal with *Natya* and *2* to 5 with *Tala*. The work is unfortunately incomplete.

Varnalaghuvyakhyana of Rama

One **Rama** seems to have written a special treatise on *Varna* and a Comentary on it, called *Varnalaghuvyakhyana* (Mad. Trien. Cat. 1919—22. R. 3942c).

वेदाम्बिकापदाम्भोज युगेन्दिन्दिरचेतसा ।
रामेण स्वकृतो वर्णः लघु व्याख्यायते स्फुटम् ॥

Rama is a *Tamilian* as is clear from the *Tamil* equivalents of the technical names given by him.

Tala Lakshanam

This is an anonymous work on *Tala* available in the Mad. Library. (Des. Cat. Vol. XXII. R. 12993). The work is later than **Saradatanaya's** *Bhavaprakasa* which it quotes.

Mridanga Lakshanam.

This work is on the manufacture, etc., of *Mridanga Vadya*. Its author is not known. Two Mss. of it are available with a *Telugu Tika* in the Mad. Mss. Library. (Des. Cat. Vol. XX II. R. 13011 and 13012). The work gives in the beginning a new and beautiful story of how the first *Mridanga* was manufactured by **Vishnu** out of the skin of **Vritra** and **Mura**, two demons whom he killed. This legend thus differs from the one found in **Bharata's** *Natya Sastra* according to which sage **Svati** first created the *Pushkara* drum on a rainy day.

The Sangita Muktavali of Devendra.

The Bik. Catalogue describes on p. 521, No. 1112, a work on music by one **Devendra** called the *S. Muktavali*. The Ms. there described contains only the last chapter dealing with *Nartana*. Devendra is described in the colophon as a master of vocal and instrumental music and of dance. तौर्यत्रिकचिन्तामणि ।

Four copies of this work are available in the Tanjore Library and all of them are incomplete, containing only the *Nrityadhyaya* One Ms. in palm leaf and *Telugu* script how-

ever contains a larger portion (Burnell 11513) The colophon here gives the author as **Devanacharya.**

देवणाचार्यविरचिता सङ्गीतमुक्तावली समाप्ता ।
Mr. M. R. Kavi is of opinion that this Devana was patronised by king Praudhadeva-raya. (A. D. 1420)

Among the authorities mentioned by Devendra is to be noted a new name **Rudra-sena** which we do not come upon elsewhere

भोजराजो रुद्रसेनः प्राज्ञः सोमेश्वरोऽपि च ।

The **Raga Mala** of **Kshemendra** and the **Ratnamala** of **Jathara Bhupati.**

A *Pathaka*, songster, named **Kshemen-dra** *alias* **Kshemakarna**, son of **Mahesa Pathaka** has written a *Raga Mala* and the Bik. cat. describes it on pp. 56 under No. 1101. The colophan says महेशपाठकात्मज क्षेमकर्ण etc.

The Bik. cat. says further that this same *Raga Mala* is also called *Ratnamala.* But, on examination, we can see that the catalogue has made a mistake. The *Ratnamala* is a separate work written by a king called, in a a verse there, जाठराभूपतिः—*King of Jathara.* Perhaps he was the patron of the above said Kshemakarna.

The Oxford Mss. Cat. by Aufrect describes two Mss. of this *Raga Mala* of Kshemakarna Pathaka on p. 201b under nos. 481 and 482.

The **Raga Mala** of **Jivaraja Dikshita**

There is another *Ragamala* written by some **Jivaraja Dikshita**. A ms. of this work is described in the notices of Mss. by **R. Mitra**. Vol. VII. p. 261. It treats of northern *Ragas* and their *Raginis*, their *Putras* and the proper times for the singing of each. There is this verse at the end :

जीवराजश्चकारैनं राघवस्यानुशासनात् ।
रागमालान्तु तस्यैव मनोरञ्जनहेतवे ॥

The **Raghava** mentioned as the prompter of the work may be **God Rama**, some King, his *guru*, pupil or some friend.

Another Raga Mala.

The Bhandarkar Institute Mss. library has a *Raga Mala* which is called in the end दक्षिणीरागमाला (Ms. No. 384 of 1895-98). This small work describes 6 *Ragas* श्रीरागः वसन्तः, पञ्चमः, भैरवः, मेघरागः and नटनारायणः ।

The **Section** on **Music** in **Oddisa Mahamantrodayam.**

There is a fragment on *Tala Vadyas* described under the name तालविधानं Mad. Mss. ibrary. (Trien. Cat. 1916—19; R. 2779). This तालविधान, or more correctly according to the text, तालवाद्यविधान, is a small part of a separate section on music in a big semi-puranic *Tantra-Mantra* treatise of unknown date called the ओड्डीशमहामन्त्रोदयम् ।. The section now available to us describes the *Avanaddha Vadyas, Mridanga* etc. The work is cast in the form of a dialogue between **Siva** and **Parvati**, the former enlightening the latter on various subjects. We find the following, indicating the nature of the work.

अयमोड्डीशमन्त्राख्यं वाद्यलक्षणमुच्यते ।
इत्योड्डीशमहामन्त्रोदये तालवाद्यविधानेषु etc.

The music section of the *Mantra* work is given as the sixth section of the 81st chapter. *Talavadyas* are proposed to be treated in 16 chapters. The *Vadyas* to be dealt with are also given as 16 in number—*Pataha, Jhallari Bheri, Maddala etc.*

Similarly the *Kasyapa Tantra* and the *Uttarakaranagama* are said to treat of music.

Sangita Sara Kalika

From p. 54 of S. R. Bhandarkar's report of the II tour for Skr. Mss. in Rajaputana and Central India, we come to know of a writer on music named **Suddha Svarnakara Mosha-deva**, a strange name indeed. This 'Arch-thief, who is a pure Goldsmith', for so his name

means, is also a master of mathematics besides music and is known to have written a commentary on *Lilavati*. In music, he is the author of a work called *Sangita Sara Kalika*.

Sangita Kalika.

There is another music work with a somewhat similar name, *Sangita Kalika*. It is quoted by **Hemadri** in his commentary on the *Raghuvaṁsa*. (Mad. Ms. P. 236. R. 3376.) From the quotation it is seen that the work dealt with *Natya* also. Hemadri's date is 1250—1300. A. D.

The Sangita Sudha of Bhima Narendra

The Oudh Cat. (X p. 12) contains description of a work called *Sangita Sudha*, which has to be distinguished from the south Indian *S. Sudha* of **Govinda Dikshita**. The author of this new *S. Sudha* is one King **Bhima Narendra**.

The Sruti Bhaskara of Bhimadeva

Another writer named **Bhimadeva**, who may or may not be the same as the above said Bhima Narendra is the author of a work called *Sruti Bhaskara*. The work is very comprehensive and besides dealing with music and dance, it treats of *Rasa* and drama also.

A Ms. of it is described in the Bik. Cat. p. 530. No. 1129.

Talakala Vilasa

In the Ms. library of the Bhandarkar Institute, Poona, there is a treatise called *Natya Sarvasvadipika* by **Narayana Sivayogin** and in that work is thrice quoted (pp. 34, 36 and 37) a work on *Tala* called **तालकलाविलास** of which the author is not known.

Sangita Manidarpanam.

The above said Ms. in the Bhandarkar Institute quotes another music work of the name *S. Manidarpanam*, of which also the author is not known.

Natya Sarvasva Dipika (also called *Adi Bharata*) by Narayana Sivagogin

This work is available in Ms. library of the Bhandarkar Ori. Institute. (No. 41 of 1916—18; paper; 16 sheets). The Ms. is from the *Telugu* country. On p. 28a we find this colophon :

इति श्री आदिभरतशास्त्रे शीक्षास्कन्धे नाट्यसर्वस्वदीपिकायां पूर्वरङ्गादिसभास्तवान्त पञ्चप्रकरणनिरूपणं नाम सप्तमोऽध्यायः ।

On p. 8. the following verse enlightens us about the author, his parentage etc.

वैद्यप्पमन्त्रितनयः कोकिलाम्बातनूभवः ।
नारायणः सिद्धशिवयोगिराजो विराजते ॥
वरकटिकलपूडीवंशजो ब्रह्मवेत्ता
.........श्रीवत्सगोत्रः कवीन्द्रः ।
भरतमखिलमापस्तम्बसूत्रः पवित्रः
स्फुटतरमकरोत्तं योगिनारायणार्यः ॥

He calls the work as *Natyasarvasva Dipika* and *Adi Bharata*. **कर्तुमादिभरतं स्फुटमारभामि.** The author's name is also variously given as **Narayana, Siddha Sivayogiraja, Sivayogin** and as **सिद्धशिवश्रीरामानन्दयोगिराज** (p. 25).

The Ms. gives a table of contents at the beginning, from which we see that the work treats fully of *Natya* and *Sangita*. In music, vocal and instrumental branches are dealt with. *Tala*, *Venu*, *Veena*, *Dhakka*, *Mridanga* are dealt with. *Natya* of *Angas* and *Upangas* are given. **Bharata** is here reproduced. The work speaks also of the manufacture of instruments, of bronze *Talas* etc.

The work borrows from the *Ratnakara*. *Kohalamata* is quoted on *Tala*. *S. Chudamani* and *S. Vidyavinoda* are quoted. Besides these, the following new works are known from quotations here—*Sangitarnava*, *Talakala Vilasa* and *S. Manidarpanam*.

Another interesting work quoted herein is **चतुरसभाविलास**, a work treating of all the arts flourishing in the King's court. Of these [illegible] we have spoken above.

The **Ramakautuhala** of **Ramakrishna Bhatta**.

Bhava Bhatta quotes a work called *Raga Kutuhala*. Its author is not given by him. We come across a work called *Rama* (*ga?*) *Kautuhala* by one **Ramakrishna Bahatta** subtitled as *Sangeeta Saroddhara* which is described on p. 518 under No. 1106 in the Bik. Cat. It is not unlikely that *Rama Kautuhala* is an error for *Raga Kutuhala* The colophon runs thus :

इति श्रीमत्पराशरगोत्र सकलप्रशस्तिविशारद-श्रीरामकृष्ण भट्ट विरचिते राम (ग ?) कौतूहलाख्ये सङ्गीतसारोद्धारे नृत्यप्रकरणं समाप्तम् ।

The work thus deals with dance also. It may also be likely that *Ramakautuhala* alias *S. Saroddhara* of Ramakrishna Bhatta derives its name from being in praise of God Rama and thus different from the *Raga Kutuhala* quoted by Bhava Bhatta.

Sangita Sara Sangraha.

An anonymous work of this name is noticed n Rice's Cat. of Mss. in Mysore and Coorg. (p. 292). Oppert also notices it as a Ms. available at Conjeevaram (Vol. I. 1052). This *S. Sara Sangraha* must be distinguished from that of King Jagajjyotirmalla noticed above and a modern compilation of that name published from Bengal which we shall mention presently.

The **Bharata Sastra** of **Raghunatha**

A writer named **Raghunatha** wrote a work called *Bharata Sastra* on music and dance, in the form of a dialogue between sage **Bharata** and God **Siva**. The work is available in the Tanjore library and is incomplete.

Its contents are: **नादोत्पत्तिः, गायनदोषाः, श्रुतिस्वरमूर्च्छनातानानि, अलंकाराः, गमकाः, आलाप्तिः, रागाः** and **प्रबन्धाः**

Burnell has given the name of the author in his catalogue as Raghunatha and of the work as *Bharata Sastram*. On the Ms. we find **भरतशास्त्ररागादिस्वरनिर्णय** and **रागादिस्वर-निर्णयरघुनाथप्रसादकृत.** The colophon also gives the author as one Raghunatha Prasad, which may also mean 'written by the grace of God Rama.' **इति भरतशास्त्रे भरतेश्वरसंवादे रघुनाथ प्रसादेन (कृते) रागादिस्वरनिर्णयो नाम स्वरादि प्रथमं प्रकरणम् ।**

The work is in very bad *Sanskrit*, most verses having neither metre nor meaning.

तद्धित्तोन्नम् and **जतिः**

In the Tanjore library we have two works dealing with that branch of *Tala* called **कोन्नक्कोल्,** which is 'vocal mridangam.' The work called **तद्धित्तोन्नं** has three copies and that called **जतिः** has nine copies. Both of them are on கொன்னக்கோல்.

(Burnell 11516 b and 11608; New Cat. 10848 and 10851)

Sangita Siddhanta of **Ramananda Tirtha**.

This work is known to us from Aufrechts' Cat. (see L. 1017).

सङ्गीतरागलक्षणं (N. p. VI. 28) and **सङ्गीतसागरः** (Radh. 41) are two more works we see from Aufrecht's Cat.

Raga Chandrika, dealing with *Ragas* in 143 verses, *Ashtottara Sata Tala*, a small work on 108 *Talas* and a third relating to Carnatic music entitled *Raga lakshanam* are three works that have been published from Bombay.

Another small work published from Bombay is **चत्वारिंशत् शतरागनिरूपणं**, 'treatment of 140 *Ragas*'. which borrows from **Sarngadeva** and is wrongly attributed to **Narada**.

A work called *Sangita Sara Sangraha* has been published from Bengal. It is a modern compilation by a scholar named **Sourindra-**

mohana Sarma. It is in 6 chapters dealing with *Natya* also in the last chapter.

Some modern works.

The works of **Appa Tulasi** *alias* **Kasinatha.** 1914 A. D. Appa Tulasi *alias* Kasinatha wrote two works in 1914 A. D. (Saka 1836) named रागकल्पद्रुमांकुरः which speaks of 120 *Ragas* of the North from *Bhairavi* to *Lalita* and सङ्गीतसुधाकरः in two chapters, dealing mainly with *Ragas* numbering 125. A third work by **Appa Tulasi** is on *Tala* called अभिनवतालमञ्जरी.

Another modern work of this class is the well known लक्ष्यसङ्गीतम् of **Mr. Bhatkande Vishnusarma** of Poona is another modern writer who wrote in Saka 1843 or 1921 A. D, his अभिनवरागमञ्जरी.

In the south, few have been the modern works written in *Sanskrit*, though the output in *Tamil* and *English* is noteworthy. But some new *Sanskrit* works are in the making and will soon appear in print. One is being prepared by Mr. Hulugur **Krishnachariar** of Hubli, another by **Brahmasri P. G. Sundaresa Sastrigal**, and a third, the latest, called आधुनिकसङ्गीतं or 'The Music of to-day' by Brahmasri **P. S. Subramanya Sastrigal** of Tanjore.

Fragmentary Mss.

Each library and each catalogue, besides giving us complete works on Music and dance, on Music only, or on a branch of Music only, supplies us with a number of fragments. A list of them is appended here.

I. *The Madras Oriental Mss. library* contains the following fragments.

1. रागवर्णनिरूपणं (Des. cat. No. 13013) on *Ragas* and *Varnas*; begins with *Sowrashtra* and ends with *Kalyani*.

2. सङ्गीतविषयः (Do. No. 13027), enumarates 72 *Ragas*.

कनकांगी च रत्नांगी गानमूर्ति वंनस्पतिः and so on and then defines them briefly; it deals with the Carnatic *Melakarta* scheme of *Ragas*.

3. गीत्यादिदोषविचारः—A discussion as to what are considered flaws or mistakes in songs. The subject is interesting and the Ms. is complete. (Trien. cat. 1919-22. R. 3176 f).

II. *The Tanjore Library*.

1. रागलक्षणं—Many fragments with this name, giving the *lakshana* of various *Ragas* are found.

2. रागादिविचारः

3. सूलादि (5 Mss)

4.ताननिघण्टुः

III. *Oppert's Cat. of Mss. in South India—Vol. I.*

1. तालप्रस्तारः (2850) 2. रागलक्षणम् (6166) रागोत्पत्तिः (6167) 3. 4. सप्तक्षस्वरलणं 5. स्वरप्रस्तारः (6293) and 6. स्वरसमुच्चयः *Vol.* II. *Oppert*.

7. मेलरागस्वरसंग्रहः (8527)

IV. *The Trivandrum library Gatalogue.* (p. 80).

1. सप्तस्वरलक्षणं (no. 1422) (भाषामिश्रं)

2. स्वरतालादिलक्षणं (1423)

V. Report of the search for Skr. Mss. in. Bombay by Peterson (p. 262).

1. सङ्कीर्णरागाः (no. 440).

VI. *The Bikaner Catalogue.*

1. रागध्यानादिकथनाध्यायः (p. 515. no. 1099) perhaps a chapter of some bigger work. The Ms. describes the *Ragas* with their *Svaras, Murtis* and appropriate times for singing them.

THE MUSIC ACADEMY, MADRAS—MUSIC CONFERENCE 1932.

Opened by

THE HON'BLE RAJA SIR, S. R. M. ANNAMALAI CHETTIAR, KT. L.L.D.

RAJA OF CHETTINAD.

THE MADRAS MUSIC CONFERENCE, 1932.

OFFICIAL REPORT.

The Opening Day.

The Sixth Annual Session of the Madras Music Conference organized by the Music Academy, Madras, was held in a special pandal erected for the occasion, to the north of the Ripon Buildings in the People's Park, at 5 P.M. on Friday the 23rd December 1932. The pandal which was circular in shape was a very spacious one and could accommodate more than two thousand people; it was fitted up with ornamental electric lights and tastefully decorated with flags and festoons. Here and there, one could see hung up on the pillars mottos such as:

"Music is the medicine of the mind.

"God's music will not finish with one tune" etc.

A big dais had also been erected for accommodating the artistes who were to give model performances every evening, beginning from the next day, under the auspices of the Academy. All praise is due to the authorities in charge of the arrangements who have spared no effort to make the place very attractive.

A huge gathering of prominent ladies and gentlemen, both of the city and of the mofussil, assembled long before the scheduled time, to witness the opening ceremony, among whom were:

Vidvan Tiger Varadachariar, Chief Lecturer, Diploma Course in Indian Music, the University of Madras, the Hon. Dr. Raja Sir Annamalai Chettiar, Kt., LL.D., Raja of Chettinad, Rao Sahib Dr. U. Rama Rau, Pandit S. Subrahmanya Sastri, Mr. T. V. Subba Rao, Mr. E. Krishna Ayyar, Rao Sahib P. Sambandham Mudaliar, Mr. P. Rangaswami Chetti, Mr. P. Sambamurti, Music Lecturer, Queen Mary's College, Mr. G. V. Narayanaswami Ayyar, Mr. K. Balasubrahmanyayyar, Mr. *Musiri* Subramanyayyar, Mr. *Devakotta* Soundararaja Bhagavatar, Gayanapatu Kirtanapatu Sri C. Sarasvati Bai, Prof. Venkataswami Nayudu, Mr. T. P. Kalyanarama Sastri, Dr. T. Srinivasa Raghavan, Mr. Nemam Nataraja Bhagavatar, Mr. *Parur* Sundaram Ayyar, Mr. *Marur* Subrahmanya Ayyar, Mr. *Hulugur* Krishnachariar, Diwan Bahadur N. Pattabhirama Rao, Mrs. and Mr. M. R. Ramaswami Sivan, Mr. P. S. Sundaram Ayyar, Mr. C. V. Venkataramana Ayyangar, Mr. W. Doraswami Ayyangar, Mr. M. S. Ramaswami Ayyar, Mr. Abdul Hameed Khan Sahib, Mr. T. L. Venkatarama Ayyar, Mr. Sami Venkatachalam Chetti, Mr. V. Appa Rao, Mrs. Alamelumangathayaramma M. L. C., Mrs. and Mr. K. S. Jayarama Ayyar, Mr. Ramanatha Ayyar of the Indian Audit Service, Mr. K. V. Krishnaswami Ayyar, Diwan Bahadur M. Balasundaram Nayudu, Mr. M. A. Muthiah Chettiar, President of the Corporation of Madras, Mr. S. Muthiah Mudaliyar, Rao Bahadur C. Ramanuja Chariar, Mr. K. Chakravarti, Rao Bahadur P. Ranganatham Chettiar, Mr. K. S. Viswanatha Sastriar, Mr. S. Rajagopalachariar, Mr. A. Rangaswami Ayyangar, Mr. K. Srinivasan, Mr. L. Ananta Ayyar of the 'Hindu Nesan,' Mr. K. Suryanarayana Rao, Mr. U. Krishna Rau, Mr. Shafee Mahomed, Rev. H. A. Popley and others.

Prayer.

The proceedings began with the recital of a Sanskrit *sloka* on **God Vighnesvara** and another on **Goddess Sarasvati**

invoking their aid for the success of of the Conference, by Gayanapatu Keertana, patu C. Sarasvati Bai, who also sang another *sloka* specially composed for the occasion extolling the high qualities of head and heart of the **Hon. The Raja of Chettinad**, referring to his manifold gifts to the cause of Education and Music and wishing him long life and continued prosperity.

This was much appreciated by the audience. It ran thus :—

श्रेष्ठिनाड्भूपतेः अण्णामलैराजस्य स्तवः ।

(१) भोः अण्णामल भूप ! जीव शरदां साग्रं शतं, तेऽरयो नूनं यान्तु लयं, यशश्शशधरः काष्ठासु देदीप्यतां । शिष्टान्पाहि, बुधान्नय प्रणतिभिः, देह्यर्थिनां स्वं सदा, वाणी ते वदने, रमा प्रतिदिनं गेहे, भुजे स्ताज्जयः ॥

(२) लक्ष्मीश्चेन्न सरस्वती, तदुभयं यद्यस्तिनोदारता, सा चैतत् त्रितयं भवेच्च कुहचित्पुण्यैरगण्यैरपि । सौजन्यं न विजृम्भते तदपि चेत्स्यान्नैवपुत्रोन्नतिः तत्सर्वं नटराजपूर्णकृपयात्वय्येव संभाव्यते ॥

Welcome Address.

Dr. U. Rama Rau, the President of the Academy, then rising amidst cheers, delivered the following Welcome Address :

"Raja Sir Annamalai Chettiar, *Vidvans*, Ladies and Gentlemen,

I deem it a great pleasure and a proud privilege to offer you in the name of the Madras Music Academy a hearty welcome to this Conference, which is holding its sixth annual session to-day under its auspices. The Academy is singularly fortunate in having you, Sir, **Raja Sir Annamalai Chettiar**, as one of its patrons——you, who have done much for the revival of Music in South India within recent memory. Your unbounded sympathy towards the aims and aspirations of the Music Academy and your unsophisticated love to the cause of music are manifest in the generous grant you have made to the Music Academy at the time of its birth and the establishment of a **Music College** at **Chidambaram** which is now contributing not a little to the advancement of scientific music in South India and which has a glorious future before it. (*Applause*). Your ready response to our invitation in the midst of your multifarious duties, professional and philanthropic, to open this Conference is abundant testimony of your earnestness and eagerness to serve the **Goddess** of **Muse** and cater to the wishes of the music-loving public ungrudgingly and at all times. I hope, Sir, that with your able guidance and God's blessings, this Conference will prove a success.

Among the various activities of the Academy, first foremost comes the **Journal of the Music Academy** about which I have to tell you a very disquieting tale to-day. Besides the members of the Academy who get the Journal free, the number of subscribers is far too low to justify its continuance any longer. From the financial point of view, it is admittedly a losing concern, though its educative value is undoubted. Our appeals to the public, during the past two years to patronize it, have been in vain. The only alternatives to keep it going and self-supporting are to raise a fund for the Journal or for the members themselves to subscribe and to defray the expenses. The Conference will do well to consider this suggestion.

The Teachers' College of Music is another important activity with which the Academy is concerned. The College was working for one year, with **Vidvan Tiger Varadachariar** as its Principal. A regular examination was held at the end of the course, and diplomas and certificates were awarded to the successful candidates on the 30th November '32 under the presidency of **Mr. Candeth, Dy. Director of Public**

Instruction. The number of candidates that appeared for the examination was 11 and the number passed out was 6. This year, which commenced in July last, the number on the rolls is 11 of whom 4 are males and 7 ladies. **Mr. Tiger Varadachariar** having been selected for the post of lecturership in Music in the Madras University (*applause*) **Gayaka Sikhamani Muthiah Bhagavatar** was appointed in his place. I must not here omit to record the eminent services rendered by Mr. Tiger Varadachariar as the first Principal of the Teachers' College of Music and his elevation to the Lecturership and his selection for the said post in the midst of keen competition bespeaks his high erudition in Music and his unquestionable fitness for the post. That the University should have preferred a *Vidvan* for the place is indeed praise-worthy and augurs well for the future of *Vidvans* in Music. The Music Academy also feels honoured by his choice for it abundantly justifies our own original choice of him for the Principalship of our College. I hope the University will not fail to adopt this method of appointing only *Vidvans* for the Lecturership in Music in future. His successor, **Gayaka Sikhamani Muthiah Bhagavatar** is no less learned, no less fitted for the Principalship of the College. He has won great distinction as a Musician in the Mysore Darbar and his recent original work of 108 songs on **Sri Chamundesvari** in Canarese dedicated to **H. H. The Maharaja of Mysore** is the best testimony of his Scholarship and learning. A model School attached to the College is a dire necessity and two such Schools were opened this year one in Mylapore and the other at Mambalam. There is demand for such Schools in the City and we could not open more for want of trained teachers. We have decided to entertain in our Model Schools only those that have passed out of our Teachers' College. This will go to solve their unemployment problem, to some extent, and will be a source of encouragement for others to get themselves trained in our College. Perhaps stimulated by our own activities and the growing enthusiasm for scientific Music, a few Schools have been opened in various parts of the City by private individuals and institutions for imparting instruction in Music. The idea is indeed laudable, but the one thing I must take exception to, is the granting of Teachers' *certificates* to students who attend these courses, which do not extend beyond five or six weeks. This will create a sort of caste distinction among the trained musicians, there being three kinds of passports for service, one granted by the University after a term of lectures and Examination, another by the Music Academy with a longer and more intensive study, training and examinaton and a third, by the institutions in the City, with a very limited training and course of instruction. I appeal to the educational authorities to note this and see that inferior training is not permitted and that the certificates granted by those Schools are not recognised. I have already referred in my previous addresses to the need for proper accommodation for the College and its fulfilment depends solely on the generosity of the Music loving public.

While we applaud the efforts of Mr. S. Satyamurti and others in the Senate and congratulate them on their success in instituting the Diploma course in the University, we cannot but deplore the action of the educational authorities in discontinuing Music for B. A. examination as an optional subject. Those that have already had instruction in Music and are anxious to take it up as an optional subject will be hard hit by this arrangement. We hope it will soon be restored and the sooner it is done the better.

During the year, the Academy arranged for nine musical performances and as many as seven lectures by experts in Music. The Academy avails itself of the present opportunity and thanks the several *Vidvans* and *Bhagavatars* who had readily responded to its invitation. The Executive Committee deserve to be congratulated on the excellent choice they had made and the unique success that had attended these lectures and performances. As usual, the **Sri Purandara Das Day** and the **Sri Krishna Jayanti Celebrations** were observed with much eclat.

Before I conclude, I should like to touch a little on the extra-ordinary virtues of Music. I have dwelt on this aspect oftentimes before, and I shall not be tired of doing it again and again, even at the charge of repetition and boredom, for I am convinced, that apart from its aesthetic value, Music has health-giving qualities which I should not overlook or omit to mention at every conceivable opportunity, as a health propagandist, in the general interest and welfare of the public (*applause*). The quality of Music, like mercy, is not strained. "It blesseth him that gives and him that takes." The Musician derives considerable advantage from Music. His lungs expand, his blood is purified, his nerves get trim and his body thereby becomes, strong and healthy. As for his mind, it never is disturbed. It remains ever pure and peaceful. Music has the great virtue of drowning one's sorrows and fears, one's anxieties and afflictions. Musician was, in the old ages, considered as a medicine man. He was and even to-day is an inseparable part and parcel of the army. In social life, music has its own rightful place. Greek historians tell us that **Clytemnestra** was stayed from vicious inclination to unchastity by the sound of Music. The defeat of the French Army under Napolean by the Russians was the result, we are told, of "the weird barbaric tunes of these monstrous Cossack regiments inciting the Moscovites to furious attacks". **Celerus** employed music to curb the maniacal outbrusts of madmen. He said "We must quiet their demonial laughter by reprimands and threats and soothe their sadness by harmony, the sound of cymbals and other instruments.' Music is above all a symbol of unity and is a platform for life-long enemies to join and shake hands. These unique potentialities of Music have come to be recognized even by modern Scientists. I would therefore appeal to the public to join the Music Academy in larger numbers, and thus not only help the Academy but also help themselves in attaining their physical, mental, moral and spiritual perfection and elevation. (*Applause*).

It now remains for me to offer my heartfelt thanks to the energetic Secretaries of the Academy Mr. T. S. Rajagopala Iyer and Mr. T. S. Tiruvenkatachariar, to the treasurer Mr. S. Rajagopalachariar and to the other office bearers of the Academy, Mr. T. V. Subba Rao, the Editor, Mr. K. S. Viswanatha Sastri, the Manager of the Journal of the Music Academy, who have rendered active and willing service to the Academy. The Academy is also indebted to the Corporation authorities for the valuable assistance they have given to us.

It is now my pleasant duty, Sir, to request you to open this conference."

OPENING ADDRESS.

The Hon. Dr. Raja Sir Annamalai Chettisr who was loudly cheered on rising, said:

"Dr. Rama Rau, *Vidvans*, Ladies and Gentlemen,

It has been a wonder to me—and I believe to most of you also—why I should have been chosen to open this Conference. Music as an art or science is an unknown factor to me. I am quite innocent of the A, B, C of music. An ear for music almost all of us have; but a trained ear for music

most of us have not. Nor have I made a study of the subject, giving me a right to open a Conference such as this. What I believe must have weighed with my friends is that those also who have done something for the cause of Indian Music should be given an opportunity to associate themselves with functions of this kind, so as to deeepen their interest therein. I am very thankful to Dr. Rama Rau and Srimati Sarasvati Bai for their very kind words of welcome. The Doctor referred to my establishment of the Music College at Chidambaram. This, as most of you probably know, was in a large measure due to the enthusiastic interest and the active co-operation of my friends Rao Bahadur C. Ramanuja Chariar, Mr. A. Rangaswami Ayyangar, Mr. N. V. Raghavan, Mr. W. Doraswami Ayyangar and others (*Applause*)."

" Ladies and gentlemen,

The importance of conferences like these cannot be over estimated. The Music Academy, if it has done nothing else than calling such conferences, will be entitled to our deep gratitude; for to bring together on a common platform great exponents of music on time-honoured traditional lines from all over the presidency for discussing and arriving at some satisfactory solution of the various problems connected with the theory and practice of music as it obtains in our part of the country is no easy task. The Academy from all accounts has been most successfully doing it these four or five years. The music conference and the great performances by master-musicians arranged under its auspices during the Christmas week attract, in large numbers, the music-loving public of Madras and elsewhere.

The establishment of the **Techers' College of Music** is an outstanding achievement of the Academy. It is hoped that this will in due course, set up a correct standard. Then again chiefly through its efforts, Indian music had been made a subject of study in the University of Madras. The service that the Academy is doing in these and other ways for the dessemination of South Indian music is beyond all praise and reflects the greatest credit on the management of the Academy.

The Traditional Method of Imparting Music.

I have heard it said that a very good system of preserving music for the future obtained in our part of the country. Each savant attracted round himself a body of earnest students, infused into them a passion for music after his method, made them masters of his method, by careful pruning and weeding, giving at the same time, full scope for their orginality and thus secured the continuity and development of his distinct contribution to the subject. The teachers, so to say, founded schools or colleges of music which kept handing on the specialised knowledge from generation to generation. It is doubtful if the music pupils of these days will have the same robust faith and the implicit confidence in the present day teachers of music; or if the same love and affection for the pupils will animate the teachers; perhaps there may be some. The changing times and the impact of modern civilization as ours with its greater insistence on individuality, are not very congenial to the growth of such a spirit. All the same, the traditional method has a distinct value of its own so far as music is concerned and one wishes something is done to preserve the method for the future. Though the method may be retained, the atmosphere of musical culture which the old *gurukula* system afforded will not, I am afraid, be available to the future student in the form in which it was. The system under which pupils

regularly attended on their masters, being part of their household and imbibing an accurate knowledge of the science and art by constant association with the master-mind, will not find a place hereafter. The teacher in these days of commercial spirit can hardly be expected to evince the same concern in the progress of the student and the students' enthusiasm and earnestness will not be sufficiently strong to prop him up to withstand the inherent inconveniences and incompatibility of the old system. The system has to be modernised, the essential features of it being retained. In my opinion the nurturing of the best culture is only possible in a residential institution, which will be the nearest approach to the *gurukula*. Great progress has been made in physiology, psychology voice-production, etc. They have their right place in musical training and I am sure it will not be beyond the capacity of the authorities of the Academy, the experts and the great exponents of music to think out and arrive at a judicious combination of both our own traditional methods and a training in the modern subjects, taking from each, whatever is good and conducive to the advancement of the science.

A deterioration in taste of the average public man is, I am afraid, noticeable. I speak subject to correction. There is a craving for what may be called the baser instead of the higher and the more sublime music. The exponents of the art have to suit themselves to the passing whims of the audience. One very much wishes that some means are devised for arresting the growing evil. Music must always be, as it has always been, an uplifting, ennobling element transporting the musician and his audience into realms of bliss and happiness otherwise unknown, What physical exercise is to the development of the body, that music is to the unfolding of the soul. I have a curious idea that music changes the constitution of man and a man undergoes an inner change in response to a good soul--stirring song. That is what one feels when hearing master-musicians.

The work of Sabhas.

Sabhas too are playing a great part in disseminating a knowledge of music to large numbers of people. They encourage young rising artistes and enable them to show out their latent capacity. They serve well as popularising agents of music of all kinds and in a way contribute directly to the growth and advancement of music in middle class families and also in what may be called the ordinary common life. It is a welcome sign of the times that music Sabhas are springing up all over and almost every big town possesses one or more such Sabhas. Here again the Sabhas should see that the music does not degenerate and that only the very best musical fare is provided for the public. The atmosphere should be pure and wholesome. I should not be misunderstood if I should take the liberty to sound a note of warning to these organisations, admirably functioning as they are, that they should always keep green in the forefront, their main aims, viz., to advance the cause of music under any circumstances and to keep pure and high the standard which the art has attained in this land. The interests of music should not be subordinated to the temptation of supplying music at popular price and the inevitable results of the excessive popularisation of music should be kept in check.

Friends, weighty preblems of music, such as the preservation and development of music in all its phases, co-ordination of the work of different schools of music are awaiting solution at the hands of the masters of music gathered here in this pandal. I trust that the excellent work that is being done by the conference and the Academy these four or five years will be continued and I am sure that the Academy will, with greater resources, make a richer contribution towards the reform and the

advancement of the science and art of music.

I now declare the Conference open." (*Loud applause*).

ELECTION OF THE PRESIDENT.

Mr. Subrahmanya Sastri of Tanjore in a short neat *Tamil* speech proposed **Vidvan Tiger Varadachariar** as President of the Conference. He said that the President-Elect was an expert both in the theory and practice of Music and was therefore the fittest person to occupy the Chair. If he was not appointed as President of previous Conferences, it was because they knew that, being close at hand, he could be requested to guide their deliberations at any time, unlike the mofussil *Vidvans* whose convenience had to be taken into consideration, and therefore had to be given preference at the time.

Mr. P. S. Sundaram Ayyar seconded the proposition, and it was carried with acclamation.

MESSAGES OF SYMPATHY.

Mr. T. S. T. Chari, one of the Secretaries of the Academy, then read the following messages of sympathy from **Mr. S. Satyamurty** and others.

(1) " My dear President,

I am very thankful to you for your kind invitation to be present to the Music Conference, and to propose a vote of thanks to the **Hon. the Raja of Chettinad**, who opens the Conference. Nothing will have given me greater pleasure than to respond to your request. But, as you know, my doctor's orders are peremptory that I should take complete rest. I therefore regret very much that I have to deny myself the pleasure of attending the Conference.

I should like you very much, however, to convey to the Conference my profound and sincere apologies for my absence and my best wishes for its success. The Conference is lucky in getting such a distinguished and discriminating patron of music as the **Raja Saheb** to open it, and, in getting to preside over it, **Vidvan Tiger Varada Chariar** who combines in himself rare knowledge of music and rarer humility, which helps him to appreciate merit in others.

The Music Academy may well congratulate itself on having been the pioneer in many directions. Music conferences are now held all over India. I earnestly trust that the Music Academy will take a further step and summon an All-India Music Confercnce in Madras next year, for which I am convinced there is great need.

I would invite the Conference to deal with a few important questions. The Conference should pass a resolution requesting the Government of Madras to restore the Music Course in the B. A. classes in Queen Mary's College, Madras, from the next Academic year and take steps to implement the same. I shall be glad to serve on any deputation which may be appointed to wait on the Educational authorities for this purpose. The Conference may also invite the attention of parents and guardians and of students themselves to the advantages of boys, and not only girls, taking to the study of Music as an optional subject at school and at college.

The Conference, while expressing its gratitude to the Corporation authorities for consulting the Music Academy in the choice of singers at their broadcast studio, will do well to impress upon them the great need for a very careful choice of singers, especially of professional ones.

Finally, I should like the Conference to give a definite lead on the question of the future of South Indian dancing. There is no necessary or inherent connection between dancing and immorality, any more than in the case of any other art or profession. The Music Academy cannot allow the great art

of dancing to die. Moreover, they are no friends of art or morality who seek to deprive any girl of an honourable means of livelihood, like music or dancing on fancied grounds. I think the Music Academy may well consider the suggestion of opening a Dancing class.

I once more wish the Conference every success. With kind regards.

S. SATYAMURTI."

Telegrams

(2) TIGER VARADACHARIAR,

People's Park, Madras.

Wishing Conference success coming Monday

RASIPURAM GURUNATHA CHETTY

(3) SECRETARY, MUSIC CONFERENCE,

People's Park, Madras.

Wishing all success. Conference. Splendid future Academy

PROFESSOR SRINIVASAN.

PRESIDENTIAL ADDRESS.

Vidvan Tiger Varadachariar then rising amidst prolonged cheers, delivered the following Presidential Address:—

"*Rajah Sir Annamalai Chettiar, Dr. U. Rama Rau, Ladies* and *Gentlemen.*

I am unable to express my feelings of deep thankfulness for the great honour you have conferred upon me this evening. I feel that the first thing we, assembled here, have to do is to place on record our sense of gratitude for the admirable work that the Academy has been doing in the development of the Art and Science of Music. When the history of this branch of learning comes to be written, the place of honour will undoubtedly have to be given to the Music Academy, Madras.

For obvious reasons, I do not propose to trouble you with the minute details of highly technical subjects which, however, are reserved for discussion in the Committee from day to day during the present session : but I will content myself with referring, in broad outline, to such matters to which I wish to invite your attention.

The first great question which has, I believe, successfully engaged the time of the Conference is the one relating to the *Srutis.* I am glad to be able to say, thanks to the valuable services of **Mr. T. V. Subba Rao,** that in the previous sessions great progress was achieved in demonstrating the thoroughly practical nature of the problem. The Academy should not rest satisfied until it has described all the well-known *Ragas* in terms of *Srutis* instead of the 12 semi-tones. (*Hear hear*). Musicians must be brought to appreciate the reality of the subtle tonal differences which form the very basis of the Aryan Music. If that small but very essential and clearly recognisable interval. which in the West is called a comma, is ignored, a great deal that is unspeakably melodius in our system will be destroyed beyond recognition. That students of music may be thoroughly familiarized with the *twenty-two* foundational *Srutis, Sruti-Veenas* for demonstration purposes must form part of the equipment of every institution where music is taught. Training in the method of tuning the *Veenas* will at once dispel the illusion that *Srutis* are merely theoretical names and not living realities.

THE MADRAS MUSIC CONFERENCE 1932.

OPENED BY
THE HON'BLE DR. RAJA SIR
S. R. M. ANNAMALAI CHETTIAR, KT., L.L.D.

PRESIDED BY
VIDVAN TIGER K. VARADACHARIAR,
Chief Lecturer in Indian Music, The University of Madras.

(By courtesy of 'Bharati')

The next subject, we have been discussing and further propose to discuss, is the *Lakshana* of certain *ragas*, where gross and palpable differences have crept in between tradition and current practice. Reconciliation of these differences is no easy task. Compromise which is the basis of all social order has no room, at any rate with regard to essentials, in the domain of knowledge, where truth alone ought to prevail. I trust therefore, that when the Conference after due enquiry formulates its conclusion upon any matter, the musicians will conform to them as far as possible. The question in this behalf which has given rise to many a lively debate is that relating to the introduction of notes in a *raga* foreign to its *Mela*. That certain settled facts will have to be recognised goes without saying; but the real difficulty is where to draw the line, so that, while the established facts are left undisturbed, the indiscriminate extension of the practice of importing alien tones will be prevented. I believe that except in *Mukhari* and *Bhairavi* the foreign note is a trespasser. While long prescriptive rights cannot be ignored, it is up to us to prevent further intrusion. If a courageous stand is not taken to prevent future encroachment, the processes of attenuation and dilution will destroy the form and beauty of our *ragas*. I need scarcely mention that the *Raga* system of Indian Music, and that of the *Carnatic* in particular, with all its richness and variety, with its indefinable grace and fine emotional appeal, is at once the despair and envy of every other nation. It behoves us therefore that we take good care to maintain the purity and integrity of those exquisite modes of melody which are the pride and glory of our heritage.

So far as *ragalakshanas* are concerned limitations of time and convenience oblige us to concentrate our attention, at present, upon the notes which a *raga* takes, the admissibility of foreign notes and certain doubtful *Sancharas*. I hope, in the years to come, it will be possible to consider other *Lakshanas* such as *Graha*, *Amsa* and *Nyasa* and other characteristics enumerated in classical treatises.

Though the consideration of *ragalakshanas* ought, in the natural sequence of subjects, to be deferred to a much later stage of our enquiry, yet, we have been considering them in advance, as the need for a settlement of disputed points in them is, from a practical point of view, more urgent. I trust, sometime later, it will be possible to undertake an elaborate and careful enquiry into the ancient system of deriving *ragas* from the *Grama Murchanas* and revive those classic melodies which do not find a place in the numerical system now in vogue with us. The scheme of **Venkatamakhi's** *Melas* is, in a sense, very admirable, but cannot by any means be regarded as all comprehensive. That I am not merely theorising will be evident to those who have a knowledge of North Indian *Ragas*. Let me not be understood for a moment to detract from the merit of a well ordered and exact plan of Venkatamakhi's *Melas*. I am but suggesting the possibility of supplementing them so as as to include *ragas* which, though not now extant, had yet once an existence and are well worth being revived.

I am not unaware that all this will sound wild and chimerical to those who think that many even of Venkatamakhi's *Melas* are good for nothing and that half a dozen of them should be enough to satisfy the most eager spirits. I have no hesitation in condemning the narrow outlook of these critics, who have no faith either in themselves or in the future. Only those who are endowed with a long and broad vision have contributed to the progress of the world and the happiness of humanity

(*Applause.*) There is so much variety of taste, and temperament in human nature that melodies, which are distasteful to some, may be delightful to others. I would therefore plead for a thorough enquiry into the ancient and mediaeval *ragas* with a view to their resurrection and consequent enrichment of our present stock.

Another matter which the conference should consider is the examination and the definition of the various technical terms with a view to adapt them to the present conditions and devise new names wherever necessary. In the near future, when numerous text-books are likely to be written. nothing will be more conducive to clearness than a system of names which have their connotation ascertained with precision and are expressed in unequivocal language.

Questions relating to *Talas* form a very interesting study. I would exhort the musicians to take to the *triputa* and its syncopated form *chapu tala* more frequently. The beauty of rhythm is never more manifest than in them. It is just possible that there may be an apprehension in some quarters that the grip of their rhythm does not permit the free flow of melody. I have only to refer to the existence of the numerous *Padams* of **Kshetragna** and **Sarngapani**, which at once falsify such a fear. These *Padams* abound, as everyone knows, with the exuberance of melody. I hope, therefore, that the *chapu tala* of seven units, the very perfection of rhythmic excellence, will come to occupy its natural place of precedence. While I am on this subject I wish to utter one word of caution against the growing tendency of the modern age to show a distinct preference for the *Madhyama Kala* singing. It is the *Vilamba Kala* that reveals the true beauty of the emotional spirit of the melody. A close study of the *Padams* of the composers aforesaid, will serve as an efficacious corrective to the galloping vice.

For persons inclined to do research work nothing can be more fascinating than the history and evolution of the form, structure and characteristics of the different types of composition. South India is remarkable for the large number of *Vaggeya-Karas*, as well as for the immense variety in the modes of composition. I do not wish to tire you out by an exhaustive enumeration of these diverse types, but just point out that the transformation by the genius of composers of the elaborate and complex *Prabandhas* of old into the neat little modern *Kriti*, so compact in word, so simple in form and yet immensely capable of melodic expansion, is a matter of absorbing interest. Allied to this is the problem of settling and defining the essential *Lakshanas* of the various compositional forms.

Next, I wish to draw your attention to the great and urgent need for preserving all the good compositions that are available at the present day. That many of the fine pieces of old are irretrievably lost to us and of the surviving, many have undergone deviations from their original style, will be readily conceded. If the existing compositions and *Raga Alapana* at their best to day, should be preserved and made available for the generations yet unborn, there can be no better means adopted, than a careful record of them on plates and films, as sung or played by the true artistes. Correct notation indeed goes a great way : but there can be no true library of music without a collection of well recorded compositions. This is an enterprise requiring large funds. The State, the Universities and great Patrons like the distinguished **Raja Saheb** of **Chettinad**, (*cheers*) should come to our aid. The appointment of a small committee of experts to tour round the country, to choose

the proper exponents and record all the genuine compositions and the classic rendering of the *Ragas*, will best ensure satisfactory results. Money spent by the State for this purpose will be nothing to the value of the priceless treasures of art that will be saved for ever.

I wonder, sometimes, why in the present age little or no encouragement is given to *Nritya*. A few timid spirits may fancy that there is something in it vulgar and debasing, owing probably to certain associations. But all right-thinking men will admit that the matter has to be looked at primarily from an æsthetic point of view. That the exponents of the art come from a particular class can in no sense make the art itself immoral. This is a circumstance which we cannot help in the present condition of our society, which is differently modelled from that of the West. I hope that prejudice will not be allowed to kill that graceful art, the joy of Gods and men, which best unifies and expresses *Bhava*, *Raga* and *Tala*.

Problems connected with the teaching of Music, have a special significance at a time when music is included in subjects for study in our public institutions. The individualistic *Guruparampara* system of old with its hard discipline, intensive training and close contact with the personality of the master is indeed the one best suited to the character and genius of Indian Music. (*Hear, hear*). How far that system could be adapted to the modern methods of class-teaching is well worth your attention. I have just touched the fringe of certain problems which this conference and the Academy will have to deal with. My close association in the work of the Academy, has revealed that its one aim is to systematise and liberalise the art of music and elevate it to an exalted place in the scheme of national culture. Music has unique qualities in its capacity to make the widest appeal and satisfy the varied desires and aspirations of humanity. It is at once the most sensuous and etherial of all the arts. It is the greatest solace of life. I hope the time will soon come, when every person will be a good musician. May the efforts of the Academy to realise this ideal be crowned with success! (*Loud and continued applause.*)

VOTE OF THANKS.

Mr. T. S. Rajagopala Ayyar, B.A., B.L., one of the Secretaries of the Academy, in proposing the vote of thanks, said :

"**Raja Sir Annamalai Chettiar**, my friend Mr. Satyamurti, one of our Vice-Presidents, in his own inimitable style and eloquent language, and Srimati Sarasvati Bai with her melodious *Sanskrit* verses set to sweet music, have extolled the good qualities you possess, and it is no wonder that they extoll you in such high terms. You possess a very rare quality which your community for the first time exhibited through you, in that you opened a temple of learning for us all to worship in. Your community, Sir, used to scrape out of the profits from the very valuable trade they are carrying on and utilise the same for the purpose of renewing, renovating or repairing old temples and so on. You realised for the first time that 'God works through men, that God is in men, and that when you elevate men, you certainly worship God'. The present generation and the generations to come will remember you—and I may say that so long as the sun and the moon last, your name will ever be remembered in connection with the University you have created and which bears your name (*Applause*). You have been pleased to say that you are not responsible for opening the Courses of Music in your College but that others put the idea into your head and persisted in your carrying out that idea. God works in many ways, and I have

no doubt that **Lord Nataraja** worked through those gentlemen and made you adopt that Course of Study which he himself exhibited once with the divine art of dance in the very place in which you have started the University (*Applause*). We all know the story that God Himself came down on earth and, to the tune of the *Devas*, danced to the merriment of all; and I have no doubt in my own mind that when you thought of Divine Music and the way in which you should worship God, you should have felt that you could best do so by providing for that which he himself exhibited to us all at that very place. That dancing, which is now the subject of so much heat and controversy, God himself thought was a fit subject for all to follow and adopt.

I thank you, Sir, on behalf of the Music Academy, for having opened this Conference with such great and distinct success. I think it is my duty on this occasion to mention that if music is to serve the purpose or purposes claimed for it by our doctor President and by others, the time has come for the Music Academy to make that music intelligible to the people, to make the music in every vernacular of the people, to make them understand in musical style what the thoughts of great men were and thereby to make the nation march towards that goal which music is intended to achieve. I think, Sir, the time is come when, instead of listening to the tune and the melody of the *kritis* of the various exponents of the art and be satisfied with that, the audience should demand of the musicians that they should render the *Sahitya* in a manner to be understood by them and give them also the benefit of music in all the vernaculars, so that they might enjoy it all the more—as must be the case when music is rendered in the language which they understand. I have no doubt, Sir, that a defect in this respect does exist in the presentday music. I trust that in your own University you will insist upon this kind of vernacular music being taught, so that instead of music being merely a melodious tune for the audience, it may appeal to them and make them feel how they should elevate themselves and elevate the community itself. (*Applause*).

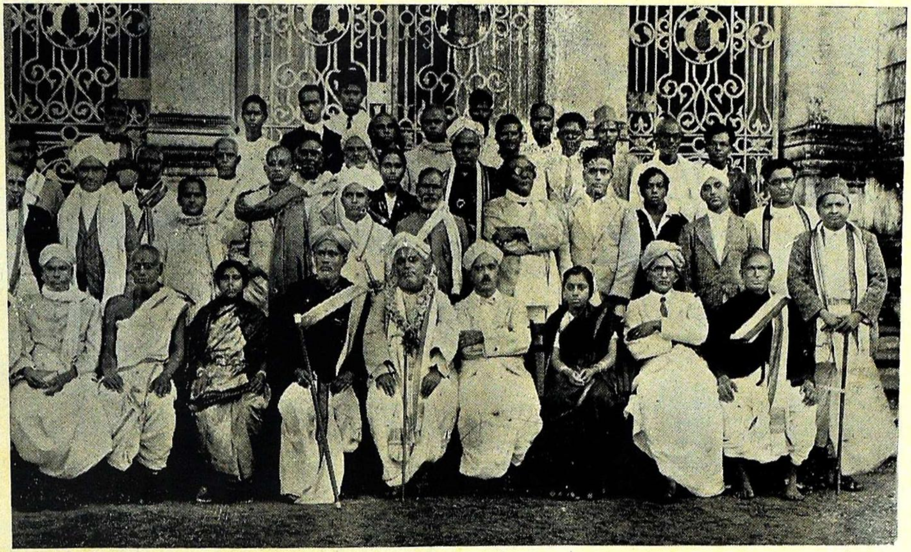
I thank you once again, Sir, on behalf of the Music Academy for having opened this Conference with such distinct success, and I have no doubt that under your patronage, the Conferenoe will do splendid work." (*Loud applause*).

Mr. T. S. T. Chari Jt. Secretary, next announced that a *flute* performance by **Master Radhakrishnan** accompanied by Mr. *Ernakulam* Krishna Ayyar (*violin*) and Mr. Sankara Menon (*Mridangam*) would immediately follow.

After the performance, which lasted for nearly an hour, **Mr. T. S. T. Chari** expressed the thanks of the Music Academy to the party who were kind enough to respond to the request made to them, at such short notice. He also thanked **Srimati Sarasvati Bai** for having consented to sing the prayer songs, at great inconvenience to herself, having returned only recently from a prolonged tour in the Southern districts, He then thanked the audience for having responded to the invitation of the Academy.

The Conference then adjourned to meet at 12 noon the next day.

MUSIC CONFERENCE, 1932.



The President of the Academy with the office-bearers, the President of the Conference '32 and other Vidvans assembled therein

THE MADRAS MUSIC CONFERENCE, 1932.

(Second Day).

24—12—1932.

The Conference re-assembled at 12 noon in the special pandal in the People's Park, Madras, with **Vidvan Tiger K. Varada chariar Avl.**, in the chair. The following gentlemen were present :—

Messrs Pandit S. Subrahmanya Sastriar of Tanjore, Sangeeta Bhushana Nemam Nataraja Bhagavatar, Rev. H. A. Popley, P. G. Sundaresa Sastriar, M. S. Ramaswami Ayyar, P. S. SundaramAyyar, T. L. Venkatarama Ayyar, G. V. Narayanaswami Ayyar, T. V. Subba Rau, Dr. T. Srinivasaraghavachariar, P. Sambamurti, T. P. Kalyanarama Sastriar, N. S. Ramachandra Sastri, Ernakulam Krishna Ayyar, Vinjamuri Varaha Narasimhacharlu, Hulugur Krishnamacharya, N. Ramakotayya Pantulu, Mrs. Alamelu Jayarama Ayyar, Miss Bhavani Swaminathan, Mrs. Kalyanasundari Ammal and other ladies including pupils of the Academy's Teachers' College of Music.

The following was the *agenda* of the Conference :—

AGENDA.

I. (i) Lakshya and Lakshana of the following Ragas :—

1. Begada.
2. Arabhi.
3. Devagandhari.
4. Desyatodi.
5. Varali.
6. Pantuvarali.
7. Kamavardhani.
8. Saranga.
9. Hamirkalyani.
10. Yamunakalyani.
11. Ghanta.
12. Poornachandrika.
13. Kedara.
14. Kapi.
15. Karnataka Behag.
16. Devakriya.
17. Kannadagaula.
18. Desakshi.

(ii) Reconsideration of :—

Hindola.
Hindolavasanta.

II. Ragalakshanas (*in general.*)

III. Principles to be observed in *Raga Alapana* and *Pallavi* **singing.**

IV. Notation.

V. Raga and Rasa.

VI. Problems connected with instruction in Music.

VII. Reading of papers and discussions.

VIII. Demonstration of Musical Instruments and inventions.

IX. Resolutions on other matters of general interest.

The President—"I would like to have the opinion of the Conference as to whether it is more convenient to take up the items in the order given in the agenda or dispose of the non-contentious portions first and then proceed to the consideration of the more controversial items."

Mr. G. V. Narayanaswami Ayyar—"As many of the *vidvans* have not yet come, it seems to be advisable to put off the controversial items for some time and take up the '*Reading of Papers*' first".

Mr. T. L. Venkatarama Ayyar—"I too think so. Those present now include mostly laymen or *loukikas*, and it would be better to allow papers to be read".

The President—"The *vidvans* who are just now absent may also be anxious to hear the papers read. But anyhow, we can proceed according to the sense of the Conference."

Mr. P. Sambamurti—"It is difficult to decide which item is more important and which is of less importance or less controversial. I think it would be better to stick to the order given in the agenda."

Mr. T. L. Venkatarama Ayyar—'In the discussion of *Raga Lakshana*, it is absolutely essential that all the *vidvans* should be present. There are other items on the agenda which can well be taken up without any inconvenience. Resolutions may be taken up, or the '*Reading of papers*' as you may like."

Mr. P. Sambamurti—"Resolutions, in my opinion, are more important, and some of them are controversial too."

Mr. T. L. Venkatarama Ayyar—"More formal matters may be taken up. For instance we may consider problems connected with music, which could not be reached for want of time last year."

Mr. P. Sambamurti—"I do not see why we should disturb the arrangement given in the agenda."

The **majority** were in favour of taking up non-contentious resolutions and the reading of papers first.

Music in Queen Mary's College.

Mr. T. L. Venkatarama Ayyar.—"With the permission of the Conference I move the following resolution:"

"This Conference is of opinion that the abolition of the Music course for the B.A. classes in the Queen Mary's College, Madras, has caused great hardship to the students of the College and requests the Director of Public Instruction and the authorities concerned to re-introduce the subject from July 1933".

"It is unnecessary to say much in regard to this motion as there is no difference of opinion about it. In the opening address of Mr. Annamalai Chettiar, as also the Presidential address delivered yesterday, it was stated that music was learnt in the old days by *Gurukulavasa* but it was not at present possible to follow that system, and so they had to resort to the modern method of imparting instruction by means of schools through the school teacher. If neither of these systems is followed, it is obvious that progress of music would be jeopardised. After a great deal of trouble and agitation we could succeed in introducing music into the Madras University. It was included as a subject of study in the Queen Mary's College, but it was subsequently abolished owing, it is said, to retrenchment. Music is a very important subject and especially women are most adapted for it and they are also most interested in seeing that it is taught in the women's colleges. If Govt. find it necessary to retrench their expenditure, they can find many other items which

may be safely retrenched without detriment to the public interest. If this subject was not at all introduced in the Queen Mary's College, that would be a different matter. But now that it was once introduced, the students who already received instruction find themselves adrift owing to its subsequent abolition. What they have already learnt now becomes futile. It would indeed look anomalous if, after having accepted it at a subject of instruction and having prepared a syllabus, the authorities do not introduce it as a course of study in the Queen Mary's college. With these few words I commend the resolution for your acceptance."

Mr. Nemam Nataraja Bhagavatar seconded the resolution.

Mr. P. S. Sundaram Ayyar—"Whatever may be the reasons that induced the authorities to abolish this subject, everyone is agreed that it is absolutely necessary that music should find a place in the curriculum of the Queen Mary's College, and it should be re-introduced. I would therefore heartily support this resolution."

The resolution was carried *nem con*, and the President was authorised to communicate the resolution to the authorities.

ERRORS in MUSIC PUBLICATIONS.

Mr. P. G. Sundaresa Sastriar then read a paper detailing the various errors found in the current musical literature. He divided the subject into four branches, *i.e.* errors in musical nomenclature, errors in *Lakshana*, errors in *Geetas* and errors in *Kirtanas*.

The reading of the paper was not concluded when the Conference rose for the day to meet again at 12 noon the next day.

In the evening there was a **vocal** music performance by **Vidvan Musiri Subrahmanya Ayyar** Avl., accompanied by **Professor Venkataswami Nayudu** Garu on *Violin* and **Tanjore Vaidyanatha Ayyar** Avl. on the *Mridangam*.

(Third day)
25-12-'32.

The Conference re-assembled at 12 noon in the special pandal in the People's Park, with Vidvan Tiger K. Varadachariar Avl., in the chair. Mr. C. S. Ayyar and Vidvans T. S. Sabhesa Ayyar Avl., and Varanasi Brahmayya Sastrigaru were present in addition to those that attended the previous day.

Mr. P. G. Sundaresa Sastriar concluded the reading of his paper on "Errors in Sahityam etc!" Opinion was expressed by a few members of the Conference that most of these errors were due to transliteration of *Telugu Keertanas* into Tamil, although it was admitted that many errors were due to ignorance of correct *Sahityam* on the part of musicians who rendered the pieces. It was also felt that it would be doing a real service to the music world if advantage is taken of Mr. Sundaresa Sastriar's labours to bring out an authorised edition of these musical compositions.

Pronunciation of *Dhaivata*.

Mr. P. Sambamurti—"As these books are written in *Tamil* some words are capable of being read in two different ways, for instance *Duritakalam, Drutam* etc. Again, an aspirated consonant like '*Dha*' is printed as '*Da*.' In quick manipulation of the *svaras*, it is not possible to emphasise the aspirate and we need not find fault with the printers for printing '*Dha*' without indicating the aspirate."

Mr. C. S. Ayyar—"Take for example, the *Varna* in *Kambhoji* beginning with '*Tharuni*.' In the *anupallavi* we find the *svara*-grouping '*Dha ni pa da ni ni da ma*' etc. Though the first "*Dha*" may perhaps be pronounced

with a clear aspirate, in practical singing, the second and subsequent *Dhaivata svaras* are rendered without any aspirate."

The President—"It is grammatically wrong to pronounce the *Dhaivata* without the aspirate. We, being *Tamil* people, have not been observing the correct pronunciation with aspirate. It must be sung with aspirate always. (He sang the *varna* with aspirate *Dhaivata* wherever that *svara* occurred.)"

Mr. C. S. Ayyar—" Please observe how the *Dhaivata* in the *Saveri varna* is pronounced. I mean the *anupallavi* beginning with '*Dani-pai*' which takes the *svaras* '*Dha, ma pa da sa.*' In this even the first long *Dhaivata* is pronounced without aspirate. The flat or the *komala* nature of this particular *Dhaivata* seems to induce us in pronouncing it without any aspirate. An aspirated *Dhaivata* in actual practice seems out of accord with at least the flat variety of *Dhaivata*."

Mr. Nemam Nataraja Bhagavatar—"In the course of practical singing as now current, both the aspirated and unaspirated *Dha* are being used. Particularly in the *Vilamba kala* or slow measure, the aspirate can be and is being used; but in the *Druta kala* (quick trot) aspirate is not clearly articulated at all, and in fact it is more facile to pronounce the *Dhaivata* without the aspirate. Though theoretically we may be thinking that it is an aspirate *Dha* that must be used, in actual practice, this aspirate is not perceivable."

The President—" Whether the measure is quick or slow, it does not matter. The aspirate must at all times be clearly pronounced and is being so rendered by all orthodox musicians."

Mr. Nemam Nataraja Bhagavatar—" I heard reputed *vidvans* of the highest rank singing the *Dhaivata* without any aspirate."

Mr. T. S. Sabhesa Ayyar—" We may sing as we like according to vocal facility, but when we explain the matter, we should use the correct *Dhaivata* (aspirated one). Some people pronounce it with aspirate, but in some places and *kalas* (timings) it is not possible to use the aspirate. For instance, in some places in *Sankarabharana*, the *Dhaivata* can be articulated with the aspirate with some ease. But in some other ragas, especially those in which the *komala Dhaivata* occurs, *Dha* is used without the aspirate. I am speaking of the practical side of things. Though it is easy to say that the aspirate *Dha* can and should always be used, in actual singing the aspirate disappears, and anybody can observe this phenomenon in any musical performance."

Mr. C. S. Ayyar—"I would request the President to sing *Dha* with aspirate in the combination *Dha Ma.* We can then see whether the aspirate is clearly perceivable."

(The **President** sang a number of such combinations articulating the aspirate in the *Dhaivata* every time it occurred).

Mr. M. S. Ramaswamy Ayyar —" When you deliberately sing it with the set purpose of using only aspirated *Dhaivata*, you may be able to articulate the aspirate every time. But when you do not particularly have your eye on this point and sing freely, the *Dha* will come out without the aspirate."

Mr. C. S. Ayyar—" In *Kalyani* and *Sankarabharana*, for instance, where *Chatusruti Dhaivata* occurs, the aspirate can be used. But in the case of *ragas* which take *Suddha Dhaivata*, like *Todi* and *Mayamalavagoula*, the aspirate cannot be pronounced with facility and also seems out of accord, with smooth running."

Mr. T. S. Sabhesa Ayyar—" In actual singing, especially in the case of *Suddha Dhaivata*, the *Da* is used without aspirate."

The general opinion in the conference was that it would depend on ***pada prayogam.***

Mr. G. V. Narayanaswami Ayyar—"I simply want to say a word about the errors pointed out by **Mr. Sundaresa Sastriar** in regard to *gramyams.* We cannot condemn any usage simply because it is *gramyam.* Though some ungrammatical terms are actually found in *Shakespeare*, they are not condemned or any attempt made to correct them. Language is changing, and a usage which may have gone out of practice now cannot be condemned as wrong. So in changing the text in any *kriti*, specially in the case of *gramya prayogas*, we must exercise much caution."

Mr. P. G. Sundaresa Sastriar—"There may be some ungrammatical terms in the *Ramayana*; but as we take *Ramayana* as a standard work, we allow such usages. Similarly, we can allow some usages which are admittedly incorrect, in the *kritis.* But what I want to urge is that the caligraphical or typographical errors which have subsequently crept in, should be corrected."

Mr. G. V. Narayanaswami Ayyar—" But what I would point out is that it is not desirable to change the *Sahityam* in *kritis* by **Sri Tyagaraja** and others merely on the ground of the existence of some *gramyams.* Such usages may be regarded as *arsha prayogas.*"

This view was concurred in by a majority.

RAGA LAKSHANA—BEGADA.

The President.—" The *arohana* of this *raga*, in my opinion, is *Sa-ga-ri-ga-ma-pa-dha-pa-sa*, and the *avarohana* is *Sa-ni-dha-pa-ma-ga-ri-sa* (*Ni* and *ga* being pronounced long)."

Mr. G. V. Narayanaswamy Ayyar.—"In many text-books we find the *arohana* given as *Sa-ri-ga-ma-pa-dha-ni-dha-pa-sa* (*Ni* being pronounced long)."

Mr. T. S. Sabhesa Ayyar—"It is not necessary to particularise the group or usage *Pa-dha-ni-dha-pa* in the *arohana*, because when once it is admitted that the *arohana* is *pa-dha-pa-sa* and the *avarohana* is complete, the usage *pa-dha-ni-dha-pa* becomes regular, or permissible. We must consider what usages are allowable and what usages are not."

The President—" There seems to be an impression that *Pa-dha-ni-sa* is not permissible. But I think it is not an incorrect usage."

Mr. P. Sambamurti—"There is a *varna* composed by *Veena* **Kuppayya** in this *raga* and the usage *Sa-ni-dha-ni-sa* (*Sa* being pronounced long) is found in that *varna.*"

Mr. T. L. Venkatarama Ayyar—" I have learnt this *varna* from Doraiswami Ayyar and I remember this usage *sa-ni-dha-ni-sa* occurred."

Mr. C. S. Ayyar—" Please show from the compositions of **Sri Tyagaraja** or **Dikshitar** that this usage is permissible."

Mr. T. S. Sabhesa Ayyar—" In all *ragas* in which *Pa-sa* occurs in the *arohana*, the groupings *Sa-ni-sa*, *Sa-ni-ri-sa* etc. are also used. For instance, see *Bangala*, *Vivardhani*, *Anandabhairavi.* But in *Begada* there is no *prayoga* of *Dha-ni-sa* or *pa-dha-sa.*"

Mr. T. L. Venkatarama Ayyar—"At the time I learnt the *kriti* '*Nadopasana*' from Doraiswami Ayyar I observed this usage of *Sa-ni-dha-ni-sa* occurring in '*Vedoddharulu*' (in *anupallavi*). I pointed out to him that it seemed to be against the established *arohana* *pa-dha-pa-sa.* But he said that the usage *Sa-ni-dha-ni-sa* did not do violence to the *raga-bhava.* In **Dikshitar's** *kriti* '*Sri Matassiva Vamanke*' in the *anupallavi* beginning with the words '*Sri Maha Ragini-vadana Sasanke*' the usage of *Sa-ni-dha-ni-sa* occurs in the last word '*Sasanke.*' (He sang both the *kritis* in proof of his point).

My impression is that the usage *Pa-dha-pa-sa* is a subsequent one. This *Begada* is a *Bhashanga* and a *chaya raga*. In *chaya ragas* there are some *visesha sancharas* (special usages) which are permissible. If you take the *arohana* and *avarohana* alone as the authority, the usage *sa-ni-dha-ni-sa* will have to be taken as wrong. But I think in *chaya ragas* such usages are allowable, and this particular usage is not detrimental to the *raga-bhava*. *Veena* **Kuppayya's** *varna* also contains this usage."

Mr. G. V. Narayanaswami Ayyar—" I think the character or *tonal* value of the *nishada* occurring in *Begada* is more important than the permissibility of this particular usage. Let us first decide whether the *nishada* occurring in this *raga* is *kaisiki* or *kakali*."

Mr. T. L. Venkatarama Ayyar—"It is *kakali nishada*. (He sang the above mentioned **Dikshitar's** *Kriti* to show it)."

Mr. P. S. Sundaram Ayyar—"Is there any place for *kakali nishada* in this *raga* at all? I wonder if there is any such *nishada* occurring in this *raga*."

Mr. T. S. Sabhesa Ayyar—" The *Nishada* does not sound pure. It comes down touching *Shadja* above. It is difficult to say whether it is *kaisiki* or *kakali*, but it seems to be nearer to the former."

Mr. C. S. Ayyar—" From the rendering of the *kritis* just now by **Mr. T. L. Venkatarama Ayyar**, I see that the *svaras Sa-ni-dha-sa-sa* or *Sa-ni-dha-dha-sa* occur but not *Sa-ni-dha-ni-sa*."

Mr. T. V. Subba Rao—" Yes, I agree. In the songs as they have been just now sung I see the usage *Dha-dha-sa* but not *dha-ni-sa*."

Mr. V. Brahmayya Sastri—" The usage *dha-ni-dha* appears to be permissible."

Mr. T. L. Venkatarama Ayyar—" We must take the characteristics of *chaya ragas* like *Begada* from *Sampradaya* (established practice) rather than from *lakshana alone*."

Mr. T. V. Subba Rao—"In the *gamaka*, it may look as if *nishada* occurs, but it does not clearly come in. Such kind of manipulation of a *svara* as would indicate the *chaya* (shade) of another *svara*, is called *gamaka*."

Mr. T. S. Sabhesa Ayyar—"Whether it is *dha-ni-sa* or *dha-dha-sa* both are wrong in my opinion, as also *dha-ri-sa*."

The President—" So far as I see, *dha-ni-sa* appears to be permissible".

At this stage the Conference adjourned to meet again at 12 noon the next day.

In the evening there was a **Flute** performance by **Vidvan Swaminatha Pillai** accompanied by *Vidvan* **Jayarama Ayyar** of *Kumbakonam* on **violin** and *Kumbakonam* **Kodandarama Ayyar Avl.** on the **mridangam.**

(Fourth day)
26-12-1932.

The Conference re-assembled in the special pandal in the People's Park, with *Vidvan Tiger* **K. Varadachariar Avl.**, President, in the chair. In addition to those present on the previous days, *Brahmasri* **Gayakasikhamani L. Muthiah Bhagavatar,** *Vidvan Palladam* **Sanjivi Rao** and *Mr. Emana* **Atchutaramayya Pantulu** (*vainika*) also attended.

The discussion on the *lakshana* of *Begada* was resumed.

The President—" In connection with the *lakshana* of this *raga*, there was a section of opinion which contended that the usage of *Sa-ni-dha-ni-sa* occurred. It was also demonstrated yesterday; we must decide whether that *prayoga* is *sa-ni-dha-ni-sa* or *sa-ni-dha-dha-sa*."

Mr. P. S. Sundaram Ayyar—" I doubt whether this particular usage would give the *chaya* of the *raga*. We must hear the rendering from musicians and then

decide whether such usage can be employed without detriment to the *raga-bhava* of *Begada*."

Mr. L. Muthiah Bhagavatar—"We find the *pra_ _ga* in the *gitas* and *varnas* handed down to us from old days as also in the *kritis* of **Tyagaraja** and **Dikshitar**. This can be accepted as a special or peculiar usage but should not be taken to affect the recognised *arohana* and *avarohana* of *Begada*. In this *raga* unless the *nishada* and *madhyama* are pronounced long the *raga-chaya* will not be *discernible*. Just as there is the *prayoga* *Sa-ni-dha-ni-sa*, there is also the usage of *Ga-ma-pa-ga-ri-sa*. Both these *prayogas* express the *raga-bhava* of *Begada*."

Mr. T. V. Subba Rao:—The *prayogas* like *Ga-ma-pa-ga-ri-sa* are used for purposes of *gamaka*, but they cannot be taken to go against the established or recognised *raga lakshana* or even to constitute exceptions thereto. Such usages generally occur in the course of *alapana*. This particular *prayoga* *Dha-ni-sa* may be accepted as an *alpa prayoga* or exceptional usage but not common. I must emphasise that this is a particularly exceptional usage, which occurs very very rarely."

Mr. L. Muthiah Bhagavatar:—In *Begada* we see a clear usage of *Ni-sa*, which is not strictly compatible with the established *arohana* and *avarohana*, that is, *Pa-dha-ni-dha-pa-sa*, or *Pa-dha-pa-sa*. If a similar usage of *Ni-sa* is to be permitted in *ragas* like *Anandabhairavi* (with recognised *arohana* of *Pa-dha-pa-sa*) and such other *ragas*, I am afraid the character of our music will be entirely changed."

Mr. T. V. Subba Rao:—"The usage of *Ni-sa* occurs not by itself but in the course of *Sa-ni-sa*. This so-called usage of *Sa-ni-dha-ni-sa* would be found in practical manipulation of the *svaras*, to be really *Sa-ni-dha-dha-sa*. It is not obligatory to use this *prayoga* for the purpose of bringing out the *raga bhava* of *Begada*."

The President sang a number of usages like *Sa-ri-ni-dha-pa* etc. and also employed the *prayoga Dha-ni-sa* in several groupings, and showed that this *prayoga* (*Dha-ni-sa*) was not detrimental to the *raga-bhava* of *Begada* at all. He added:—"This is a special usage just like the *prayoga Pa-dha-ni-pa-ma* in *Sriraga*. It is employed very rarely. Such special usages in some *ragas* have been coming down to us traditionally since the old days. Although these *prayogas* may not be always necessary for the purpose of expressing the main characteristics of the *ragas* concerned, we cannot dismiss them as superfluous. In my opinion they are also characteristic *sancharas* in a way."

Mr. P. Sambamurti—"There seems to be an impression that this usage *Sa-ni-dha-ni-sa* might have been appearing in the text books due to printer's devil but that is not correct. *Tiruvayar* **Subrahmanya Ayyar** employed this *prayoga*. This occurs in the *varna* composed by *Veena* **Kuppayya** printed in 1877 in '*Gayaka Parijatam*' of *Thatchur* **Singaracharlu**. The usage was also recognised by **Dikshitar**."

Mr. G. V. Narayanaswami Ayyar—"I can also show printed books and authorities to the contrary."

Dr. Srinivasaraghavan—"I think *Dha-pa-sa* shows the *raga-bhava* of *Begada* more clearly than *Dha-ni-sa*. Our ears are acquainted only with the former usage but not the latter."

Mr. *Nemam* **Nataraja Bhagavatar**—"Just as *Dha-ni-sa* is permissible and is generally employed in *Atana*, so also this *prayoga* may be used without detriment to the *raga-bhava* of *Begada*."

Mr. P. S. Sundaram Ayyar—" This usage *Sa-ni-dha-ni-sa* must be sung in slow time, each *svara* being pronounced sufficiently long and clear. Then we can easily decide whether the *raga-bhava* will be perceivable. These *svaras* must be used particularly and prominently with emphasis on each *svara*, and then it will be clear to us whether the *raga-bhava* of *Begada* will not be destroyed by such a usage."

Mr. T. L. Venkatarama Ayyar—" It is not necessary to linger on each *svara* occurring in the *arohana* and *avarohana* of each and every *raga*. For instance, there is the *nishada* occurring in *Arabhi*. It is not pronounced prominently at all, and cannot on that account say that *nishada* is altogether absent in *Arabhi*. So I say that this *Sa-ni-dha-ni-sa* is a special and rare *prayoga* and we may accept it as such."

Mr. T. S. Sabhesa Ayyar—" My view is that the usage of *Sa-ni-dha-ni-sa* is objectionable, as also *Dha-ri-sa*. So many musicians are singing *Begada* but this *Sa-ni-dha-ni-sa* is never used by anybody in the course of *svara* singing. It is said to be found in some *prayogas* about which we have no knowledge. How these usages have crept in, either into books or into music, it is difficult to say. If we are going to solve problems of music on the strength of books and speeches, it is not possible to come to any correct conclusion. We must hear these usages practically sung by musicians in the course of an *alapana* or *pallavi* and then we can arrive at a reasonable decision. For my part, I think that the usage *Sa-ni-dha-ni-sa* does not bring out the *raga-bhava* of *Begada*, and is not permissible."

Mr. P. Sambamurti—" It is not necessary to employ such rare *prayogas* in slow time. Take for instance *Atana* in which there is the usage of *Pa-dha-ni-sa*. It is employed in quick time (*druta kala*) and yet it is an important *prayoga*."

Dr. Srinivasaraghavan—" The usage *Sa-ni-dha-ni-sa* will give the *chaya* of the *raga Kalyani*."

Mr. T. L. Venkatarama Ayyar—" We must decide the question in accordance with the existing compositions. The *kirtana* of **Dikshitar** and the *varna* of **Kuppayya** were sung yesterday. I admit that *Pa-dha-pa-sa* would clearly bring out the *raga-bhava* even if sung by beginners. But even *Sa-ni-dha-ni-sa* can be employed by experts to produce the *raga-bhava* of *Begada*. These *sancharas* existed before even *melakartas* were created and we have to bring these *ragas* into the *melakarta* scheme."

Dr. Srinivasaraghavan—" Tonal exactitude can be arrived at only by classifying the *svaras* in terms of the 22 *srutis*. We cannot obtain absolute precision if we merely rely on the *melakarta* scheme."

Mr. Appavu Ayyar—" Though such rare usages may be employed in *alapana*, they do not occur in *svara*-singing. Take for instance *Kambhoji*. Although *kakali nishada* is said to occur in this *raga* in the text books, this *svara* is not generally used in the course of *svara* singing."

Mr. T. S. Sabhesa Ayyar—" I heard many times *Sa-ni-pa-dha-sa* (the *nishada* being *kakali*) being taken as the main *Ethugada svaras* in the course of *Pallavi* singing. I am sure many others have heard such *pallavis*."

The President.—" As these special usages, *i.e.*, *Sa-ni-dha-ni-sa* etc., have been traditionally handed down to us and have been in use for a long time, it is reasonable to accept them as permissible."

Mr. T. S. Sabhesa Ayyar—" With regard to the so called authority of the *geetas* and *varnas* which have been quoted in support of these usages I may say that I have got an old manuscript containing many *geetas* with all

sorts of *sancharas* which are patently wrong. It would not be safe to accept all such authorities at their face value, without seeing whether such usages occur in actual practice."

Mr. *Umayalpuram* **Venkatarama Ayyar**—" There is actually a usage of this *Sa-ni-dha-ni-sa* to my knowledge."

Mr. T. S. Sabhesa Ayyar—" Where does it occur ? Is it in any *kriti* of **Sri Tyagaraja** or is it any other *kriti* ?"

Mr. *Umayalpuram* **Venkatarama Ayyar**—" It occurs in a *varna*. In the book in which this particular *varna* appears, we see that *ragas* are divided into two kinds, *chaya ragas, suddha ragas. Chaya ragas* are those in which foreign notes occur in spite of the fact that its *arohana* and *avarohana* are fixed unalterably. These foreign notes are used for the purpose of *ranjana*, or aesthetic effect or emphasis. This *raga*, *Begada*, is classed in that book as a *chaya raga*, and therefore the usage *Sa-ni-dha-ni-sa* is permissible."

(He sang **Tyagaraja's** *kriti* beginning with the words '*Gattiganu Na Chayi*' to show that this *sanchara* occurs therein).

Mr. T. S. Sabhesa Ayyar—" In this *kriti* as just now sung there is no *Sa-ni-dha-ni-sa* at all, but only *Sa-ni-dha-pa-sa-sa*."

The President.—"The question now to be decided is whether in *Begada*, the usage *Sa-ni-dha-ni-sa* is admissible as a rare *prayoga*. Those in favour of this view will please say so."

The following gentlemen were in favour of the view stated above—Messrs. *Nemam* Nataraja Bhagavatar, *Emana* Atchutaramayya Pantulu, *Vinjamuri* Varaha Narasimhacharlu, *Umayalpuram* Venkatarama Ayyar, Ramakrishna Ayyar, N. S. Ramachandra Sastri, S. K. Srinivasa Ayyar, *Hulugur* Krishnamacharya, P. G. Sundaresa Sastriar, S. Subramanya Sastriar, *Mayur* Subramanya Ayyar, T. L. Venkatarama Ayyar, Sankara Ayyar (Annamalai Music College), M.S. Ramaswami Ayyar, *Gayakasikhamani* L. Muthiah Bhagavatar and P. Sambamurti—(Total 16).

Those that were against this view were—Dr. Srinivasaraghavan, C. S. Ayyar, P. S. Sundaram Ayyar, G. V. Narayanaswami Ayyar, T. S. Sabhesa Ayyar and another—(Total 6).

Mr. T. V. Subba Rao "Though there is evidence of such *prayoga*, it is not ordinarily permissible."

The Conference decided by a large majority that the *usage* of *Sa-ni-dha-ni-sa* in *Begada* ***is permissible*** as an *apurva prayoga* or ***rare*** *usage.*

Mr. P. Sambamurti—" The next point to be decided in regard to this *raga* is the character of its *nishada*. It is well recognised that *Begada* comes under the *29th Mela*, but the *nishada* at times takes a *sruti* less than *kakali nishada* occuring in the *29th Mela*. This *Begada* has been classed as a *bhashanga raga* in the text books, but *bhashanga ragas* are known to be those in which foreign notes occur. In *Begada*, the *nishada* is one *sruti* less no doubt, but it cannot on that account be called a foreign note. Therefore, as no foreign note occurs in this *raga*, it cannot be classed as *bhashanga*, but should come under the *upanga* group."

Mr. T. S. Sabhesa Ayyar—" It will be more convincing if the character of the *nishada* is practically shown by singing the section of the *raga* where that *svara* prominently occurs."

(**Mr. Sambamurti** sang the particular group of *svaras* where the *nishada* occurs).

Mr. T. S. Sabhesa Ayyar—" The *nishada* in this *raga* is not manipulated pure, or by itself. It never comes without touching the *shadja* above. It is not a question of its being a *sruti* less. It is a moving *svara*

which is sung in the *gamaka* fashion and so cannot be limited or located as a particular kind of *nishada*, or any such thing."

Mr. P. Sambamurti—"I want it to be recognised that the *nishada* of *Begada* is a special one which is neither *kaisiki* nor *kakali*."

Mr. T. L. Venkatarama Ayyar—"It is generally recognised that *Begada* is a *janya* of the *29th Mela*. Those who want to urge that it comes under the *28th Mela* may say so and give reasons for their view."

As nobody came forward to urge the latter view, ***the Conference decided that*** *Begada* ***comes under the*** *29th Mela*.

The President—"Several eminent *vidvans* have assembled here and have been freely expressing their views for or against a particular proposition. In the course of the discussion, some experts may have to differ from others, and I would only appeal to all not to take anything stated in this Conference as any kind of personal reflection or insinuation."

ARABHI.

Mr. P. Sambamurti—"I think there is not much difference of opinion on this *raga*. It is accepted by all that this is a derivative of the *29th Mela*, that it is an *Upanga raga*, that it takes *Sa-ri-ma-pa-dha-sa* in the ascent and full compliment of *svaras* in the descent, and that *janta* usages (double *svara* usage) and *madhyama kala* (quick trot) *prayogas* are main features of the *raga*."

The President—"In this *raga* the *nishada* and *gandhara svaras* are not used long and prominently. They occur only as *alpa* or shadowy notes."

Mr. T. L. Venkatarama Ayyar—"There is the usage of *Sa-ni-dha* in the *kriti* of **Tyagaraja** beginning with the words '*Sadhinchene*' at the place where '*Kalibadhala*' occurs."

There was no contest about this *raga* and ***it was unanimously agreed that it is a derivative of the*** *29th Mela* and that its *arohana* **is** *Sa-ri-ma-pa-dha-sa* and its *avarohana*, *Sa-ni-dha-pa-ma-ga-ri-sa*. The *nishada* and *gandhara* ***should be used only by way*** of *alpa prayoga*."

DEVAGANDHARI.

Mr. P. Sambamurti—"This *raga* also is a derivative of the *29th mela*, and its *arohana* and *avarohana* are the same as those of *Arabhi*. But in the usage *Pa-dha-ni-dha kaisiki nishada* occurs. There is also a *visesha* (special) *sanchara* of *Ga-ma-ga-ri-sa* (*madhyama* being pronounced long)."

Mr. P. G. Sundaresa Sastriar—"Several books give different versions about the ascent and descent of this *raga*. We have to decide which is correct."

Mr. Ramakrishna Ayyar—"The *dhaivata* is used long in this *raga*."

Mr. *Umayalpuram* **Venkatarama Ayyar**—"The usual *avarohana* of this *raga* is *Sa-ni-dha-ni-dha-pa-ma-ga-ma-ga-ri-sa* (*Ma* and *ri* being pronounced long). The *dhaivata* should be used with reference to *kaisiki nishada* (from the *kaisiki nishada-sthana*). *Sa-ni-dha-pa sanchara* does not occur in the usages (current musical practice)."

Mr. P. Sambamurti—"In the **Tyagaraja** *kriti* '*Namoralakimpa*' this *sanchara Sa-ni-dha-pa* occurs."

Mr. *Palladam* **Sanjivi Rao**—The *arohana* for *Devagandhari* is *Sa-ri-ma-pa-dha-ni-sa* and the *avarohana Sa-ni-dha-pa-ma-ga-ri-sa*."

Mr. P. Sambamurti—"If that is to be accepted as the *arohana* then the usage *Pa-dha-sa* which is found to occur in many

musical compositions, will have to be declared inadmissible"

Mr. *Palladam* **Sanjivi Rao** sang the *Anupallavi 'Varanarajunu* in the **Tyagaraja** *kriti 'Kshira Sagara'*, to show that *pa-dha-ni-sa prayoga* was found therein)."

Mr. T. L. Venkatarama Ayyar—"Some authorities seem to hold that the *arohana* may be recognised as *Sa-ri-ma-pa-dha-sa* and that *Ma-pa-dha, Ni-sa-ri,* and *Sa-ri-ga-ma-ga-ri* may be used as special *prayogas.* I request the Conference to consider this aspect."

Mr. Totadri Ayyangar then sang the *anupallavi* of the **Tyagaraja** *kriti 'Karuna-samudra'*, which showed that the *prayoga pa-dha-ni-sa* occured in it).

Mr. T. S. Sabhesa Ayyar—"This usage occurs in one of the *sangathis*, but not in the opening line of the *anupallavi*, (primary melody of the *anupallavi*, but not the subsequent melodic variation thereof). If it is proved that this particular usage of *pa-dha-na-sa* occurs in the said opening line of the *anupallavi*, then we can accept it."

Mr. *Nemam* **Nataraja Bhagavatar**—"There is also another usage namely *Sa-ri-ga-ri-sa*."

Mr. T. V. Subba Rao—This is quite permissible and is not inconsistent with the established *lakshana*. The descent being full, this particular usage *Sa-ri-ga-ri-sa* is quite in keeping with it."

Mr. Ramakrishna Ayyar—"I am for accepting the *arohana* as *Sa-ri-ma-pa-dha-sa*. But we can allow *pa-dha-ni-sa* as a special *prayoga*. The *dhaivata* should be pronounced long."

Mr. *Vinjamuri* **Varaha Narasimhacharlu**—"I agree with the previous speaker."

Mr. *Nemam* **Nataraja Bhagavatar**—"I am against accepting *Pa-dha-ni-sa* in the ascent, because it will violate the *raga-bhava*."

Mr. T. S. Sabhesa Ayyar—"I am for accepting *pa-dha-sa*. But if *pa-dha-ni-sa* is proved to occur in any recognised *kriti*, we may accept it as a special usage."

Mr. *Marur* **Subrahmanya Ayyar**—"In fixing the *arohana* and *avarohana* to a *raga*, we should not take *visesha prayogas* or special usages into account."

Mr. T. V. Subba Rao—"*Pa-dha-sa* is the ordinarily accepted usage in the *arohana*, but *pa-dha-ni-sa* seems to be a *visesha* or special *prayoga*."

Messrs Subrahmanya Sastri and **Srinivasa Ayyar** were in favour of *Pa-dha-sa*, and **Messrs P.S. Sundaram Ayyar, M.S. Ramaswami Ayyar** and **G. V. Narayanaswami Ayyar** were for *Pa-dha-ni-sa*. (**Mr. Narayanaswami Ayyar** qualified his support by saying that the usage was not a direct *pa-dha-ni-sa* but occurred in groups such as *Ma-pa-dha* and *Ni-sa-ri*)."

The Conference ***finally recorded*** its decision thus :

Devagandhari is a ***janya*** of the *29th Mela*. It is a *Bhashanga raga* and takes *Kaisiki Nishada* in the *prayoga Pa-dha-ni-dha*. As regards the *arohana* there were two different views among the members of the Conference, ***one favouring*** *Sa-ri-ma-pa-dha-sa* and ***the other advocating*** *Sa-ri-ma-pa-dha-ni-sa*; ***opinion was divided between these two views***. The *avarohana* is *Sa-ni-dha-pa-ma-ga-ri-sa*. With *Sa-ri-ga-ma-*(long) *-ga-ri-sa* as a special *prayoga*.

Motion for a Sub-Committee.

Mr. T. S. Sabhesa Ayyar—"I move that a sub-committee may be appointed to consider all the various usages in regard to the *ragas* in the *agenda* and make a report

to this Conference on the existing usages in each *raga*, mentioning the place where each usage occurs, so that this Conference may be in a position to decide on the matter with certainty and confidence. I need not say much on this proposition, for it is well known that there are many versions in regard to the *kritis* of **Tyagaraja** and **Dikshitar**, and there are also many *varnas* in which special usages occur. We have not got full material in the shape of these compositions now, and many *vidvans* do not seem to be prepared to give information on the subject here at present. They want time to refer to the various authorities and give us correct information. I, therefore, move my motion for a sub-committee."

Mr. L. Muthiah Bhagavatar—" I second this motion. I think we can arrive at a more satisfactory decision if we have all the material before us. Otherwise, our decisions will not be broad-based."

Mr. C. S. Ayyar—" I strongly oppose this motion. This body is itself called an Expert Committee. This is not a general meeting. It is a body of experts met to consider the *agenda* now with us. Every one of us was given ample time for preparation and we are expected to be ready with our facts and other material, and I do not see any reason why further time should be given."

Mr. L. Muthiah Bhagavatar—" We have got a number of *ragas* on the *agenda*. In each *raga* there are a number of recognised *sancharas* as also special usages, *arsha prayogas* and so on. If we are to discuss all these points fully, the time now at our disposal is not at all sufficient. Every one of these *ragas* will have to be considered for days with the help of records. *Vidvans* urging a particular usage or *sanchara* will have to sing and prove their contentions, and the other experts will have to hear and satisfy themselves whether the contentions are borne out by the songs as rendered. The final decision should be such as to be acceptable to all those musicians and experts who can sing and can appreciate the practical side of the question. So, I think this sub-committee should be brought into being."

Mr. C. S. Ayyar—"Then, does it mean that the Members of the Expert Committee of the Music Academy are not competent to discuss this matter in practical detail ?"

Mr. L. Muthiah Bhagavatar—"I do not mean any reflection on the members of the Expert Committee. What I am simply saying is that it is very difficult for professional people to fully discuss these matters in the short time at their disposal now. Take for instance *Begada*. There are a number of *kritis* and other compositions, *varnas* etc, in this *raga*. All these have to be picked out from the records, they will have to be practically rendered and then only we will be in a position to come to a satisfactory conclusion. Then only will we be able to answer the questions put by members in the open conference. Now, we feel that some of these questions are suddenly sprung on us, and we are not able to give satisfactory replies."

Mr. T. L. Venkatarama Ayyar—" The motion is for a Sub-committee out of this Conference. It may be no doubt desirable, but we have no power to appoint a Sub-committee. We are ourselves appointed by the main body of the Academy and have no power to delegate our functions to another body. We will have to get sanction from the Academy for this Sub-committee being appointed. So, let the Executive Committee of the Music Academy consider this matter and decide. We shall communicate this motion to them and await their decision. Meanwhile we will have to go on with the *agenda* before us."

The President concurred in the above view and ruled that until the decision of the Executive Committee of the Music Academy on the subject of the Sub committee was made known to them, they would have to go on with the business on the *agenda*. He said he would coummunicate to the Executive Committee the fact that such a motion had been moved.

The Conference then adjourned to meet again at 12 noon the next day.

In the evening there was a *Harikatha Kalakshepam* by **Gayakasikhamani L. Muthiah Bhagavat r Avl.** on *Seetakalyanam.*

(Fifth Day)

27—12—1932

The Conference re-assembled at 12-30 p.m. with *Vidvan* Tiger **K. Varadachariar,** President, in the chair. Brahmasri **Syama Sastriar**, great-grandson of the noted composer of the same name, was present in addition to those that attended on the previous days. *Desya Todi* was taken up for discussion.

DESYA TODI

Mr. T. L. Venkatarama Ayyar—"About this *raga* we have no recorded authority either in the shape of *lakshana slokas* or *geetas* or otherwise. There is only one *kriti* of **Sri Tyagaraja** beginning with the words '*Nepogadakunte*' which is classed in the text-books under the *raga Desya Todi*. But it seems to be sung in *Subhapantuvarali*. If anybody among us knows any song in this *raga*, we can decide its *lakshana* on hearing it."

Mr. Syama Sastri—"There is a *raga* called *Desya Todi* in our music. It is not a *prati-madhyama raga*, although in the usage *Pa-ga-ri-sa*, the *chaya* of *prati-madhyama* slightly occurs."

Mr. N. Ramakotayya—"In this *raga* both the *madhyamas* occur."

Mr. T. L. Venkatarama Ayyar—"In a text book called '*Pallavisvara-kalpavalli*' this has been printed under the *8th mela* and described as a *Vakra-shadava-ouduva raga*, taking *Sa-ga-pa-ma-dha-ni-sa* in the ascent and *Sa-dha-pa-ga-ri-sa* in the descent; but a note is added that it is not connected with any *mela*. The late **K. V. Srinivasa Ayyangar's** book '*Sangita Rasarnavam*' says that it is a derivative of the *8th mela*."

Mr. Syama Sastriar then sang '*Sri Kamalambika*', a composition of **Subbaraya Sastri** in this *raga* with a *chitta svara* beginning with '*Dha-pa-ga-ma-pa-dha-pa-ga-ri-sa-ni* etc.'

The President—"There is no *prati-madhyama* in this *kriti* which has just now been sung."

Mr. L. Muthiah Bhagavatar—"My view is that the *raga* called *Desya Todi* is really *Subhapantuvarali*, because when we hear it sung there is no difference between the two. The song '*Nepogadakunte*' as it is generally sung reflects *Subhapantuvarali*."

Mr. Syama Sastriar—"I think it is a derivative of the *8th mela*."

Mr. N. Ramakotayya Pantulu—"All *ragas* with the prefix '*Desya*' have a *Hindustani* tinge about them; the word '*Desya*' means that. I do not see the *sancharas* mentioned by the previous speaker in this *raga*. In one book which I have got I find there is no *rishabha* in the descent at all. It ends with *Ga-sa*."

Mr. P. G. Sundaresa Sastriar—"Different versions are found in different books. One book says that both *arohana* and *avarohana* are complete, but another says that the ascent is *Sa-ga-ma-pa-dha-ni-sa* and the descent is complete."

Mr. L. Muthiah Bhagavatar—"I learnt the *kriti* '*Nepogadakunte*' from the *Umayal-*

puram **Bhagavatars**, and it takes all the *svaras* of *Subhapantuvarali*. A discussion arose on this point in Mysore, and a Hindustani musician by name **Baratulla Khan** who heard this '*Nepogadakunte*' from me, gave it as his opinion that the *raga* in which the said *kriti* is set goes by the name of *Todi* in *Hindustani* music and that it is called '*Turushka Todi*' (meaning Muhammadan *Todi*) by the *Karnatic* musicians."

Mr. C. S. Ayyar—" I suggest that no decision be recorded on this *raga* owing to the paucity of reliable material regarding its characteristics."

The President—" It is not a *Karnataka raga*. Tne very fact that it is known among some *Karnatic* musicians as *Turushka Todi* shows that it is of foreign origin and character. So it may not be necessary for us to record any decision on it."

Mr. P. Sambamurti—" We have got this *raga* in our music in the shape of one or two *kritis*, and we have got to decide on its *lakshana*.''

Mr. S. Subrahmanya Sastriar—" Some people seem to be of opinion that this is a *Bhashanga raga*. We cannot call it *Bhashanga* because in this song '*Nepogadakunte*' or in the other one by **Subbaraya Sastri** two *madhyamas* do not occur (in the same song). We will have to class it under some *Melakarta*."

Mr. T. S. Sabhesa Ayyar—" Mr. **Syama Sastriar** has just now sung a composition which has been coming down to us traditionally. There is no *prati-madhyama* in it. We may base our decision on this song."

Mr. *Umayalpuram* **Venkatarama Ayyar**— "**Sri Tyagaraja's** *kriti* '*Rajuvedale*' is in *Desya Todi*. The *sancharas ga-ga-pa-ni-sa-dha, ga-ga-pa-ga-ri-sa, sa-ri-sa-ri-ni-sa* etc. occur. It is not a *raga* whose *lakshana* can be defined by *sanchara kramas*."

(He then sang the *kriti* '*Rajuvedale*' in which the above usages occurred).

Dr. Srinivasaraghavan—"The song just now sung is in the common *Todi* only. My ear is not able to perceive any difference between the *Karnataka Todi* as usually sung and the *raga* as reflected in the *kriti* '*Rajuvedale*' which has been now sung. My opinion is that *Desya Todi* is a *prati-madhyama raga*. We have only to decide about the character of the *gandhara*, whether it is *sadharana, antara, suddha* or otherwise." (He sang the *kriti* '*Nepogadakunte*').

Mr. *Emana* **Atchyutaramayya Pantulu** --"In fact any composition can be sung in any way we like. But in the *kriti* just now sung, only *sadharana gandhara* occurs."

Mr. *Umayalpuram* **Venkatarama Ayyar** —"I have got in my possession a manuscript which has been handed down to us from **Maha Vaidyanatha Ayyar.** In that book we find it stated that *Desya Todi* is a *janya* of *Todi* and my *patam* (version) of '*Nepogadakunte*' shows it". (He sang '*Nepogadakunte*' with *suddha madhyama*, on the lines of the common *Todi*).

Dr. Srinivasaraghavan—" In this rendering also the *madhyama* seems a little higher than *suddha madhyama*. Last year, I remember, **Mr. Swaminatha Ayyar** sang this *kriti* with *prati madhyama*. My *patam* of this *kriti* is the *Tillasthanam* version and takes *prati madhyama*. The Conference may consider the advisability of treating this *Desya Todi* as a *janya* of *Bhavapriya*."

Mr. T. S. Sabhesa Ayyar—" My *patam* is also of *Tillasthanam*, but the way I learnt seems slightly different from the rendering by the Doctor."

Mr. T. L. Venkatarama Ayyar—" Now we have heard two or three songs said to be in *Desya Todi*; **Subbaraya Sastri's** *kriti* contains a *chitta svara* also. As for '*Nepo-*

gadakunte,' the *Umayalpuram patam* seems to differ from the *Tillasthanam patam*. Let us take a composition about which there is no difference in version."

Mr. *Nemam* **Nataraja Bhagavatar**—" The *sanchara* for this *raga* is *Sa-ga-ma-pa-ma-dha-pa-dha-ni-sa* and *Sa-ni-dha-pa ma pa (ma)-ga-ri-sa*. In the latter grouping in the descent from *panchama* to *gandhara*, a shade of *prati madhyama* occurs." (He sang '*Rajuvedale*' to illustrate his point.)

Mr. *Emana* **Achyutaramayya Pantulu**—"In this rendering we have heard just now, especially at the place where '*Jutamurare*' occurs, it does not run smoothly at all and it looks as if it has been purposely twisted to bring in the *prati madhyama*."

(**Dr Srinivasaraghavan** then sang '*Rajuvedale*' in the well known *Karnataka Todi*).

Dr. Srinivasaraghavan—" This is my *patam* (version) and it is easy to see from this that it is ordinary *Todi*."

Mr. T. V. Subba Rao—"While coming down or gliding from *Panchama*, a slight or shadowy tinge of *prati madhyama* just strikes the ear, as in the case of the *Gowlipantu raga*."

The President—"For all practical purposes we may place this *raga* in the *8th mela*. That appears to be the better course, because some experts think it is *Todi* itself in a somewhat modified form. No doubt a slight shade of *prati madhyama* may seem to show itself in some places, but that is not such as to warrant its *mela* being shifted."

Dr. Srinivasaraghavan—"If it is to be accepted that in the descent from *Panchama* to *Gandhara*, *Madhyama* occurs in some form or other, are we to understand that *Madhyama* occurs for instance in *raga Mohana*?"

Mr. T. L. Venkatarama Ayyar—"I am for treating this *Desya Todi* as a *janya* of the *8th mela* with *Sa-ga-ma-pa-ma-dha-ni-sa* as the *arohana* and *Sa-ni-dha-pa-ma-pa-ga-ri-sa* as the *avarohana* (*Ga* being pronounced long)."

Mr. L. Muthiah Bhagavatar—"In this *raga* all sorts of *sancharas* occur and so it is more reasonable to treat it as a *sampurna raga* (with full complement of *svaras* both ways)."

Mr. T. S. Sabhesa Ayyar—" I would suggest that it may be called *Bhupala Todi* or *Bhup Todi* like *Bhup Kalyani*, a *Northern raga*."

Mr. *Emana* **Achyutaramayya Pantulu**—" Though this *raga* is called *Desya Todi*, all the songs now sung are said to be in *Desya Todi*, I am unable to see anything but pure unmixed *Karnatic Todi* in every one of the renderings we have just heard except probably '*Nepogadakunte*'. In my opinion *Desya Todi* is a different *raga* with *Sa-ga-ma-pa-dha-ni-sa* in the ascent and full complement of *svaras* in the descent."

Mr. S. Subrahmanya Sastriar—" As the *prati madhyama* is only touched very slightly, this *raga* may be grouped as a *janya* of the *8th mela*, *Hanumat Todi*."

Mr. Gomati Sankara Ayyar (*Veena* instructor in the Annamalai Music College and a son of a disciple of **Maha Vaidyanatha Ayyar**), then sang '*Nepogadakunte*' with *prati madhyama* and *kakali nishada*, and claimed that that was the version he got by *parampara* from **Maha Vaidyanatha Ayyar** himself.

Mr. L. Muthiah Bhagavatar—"It is clear that this *raga*, *Desya Todi* came from another province. Simply because its suffix is '*Todi*,' we cannot say that it is connected with *Todi*. For instance, there are *ragas* going by the names of *Salagabhairavi* and *Vasantabhairavi*. Does anyone contend that they are derivatives of *Bhairavi* or are in any way connected with the well-known *raga*

Bhairavi? So the name by itself does not signify much. It is a *raga* the name of which is given as *'Todi'* among the Northern *ragas*. When it was adopted by our *Karnatic* musicians, it was called *Turushka Todi* or *Desya Todi*, to distinguish it from our *Karnatic Todi*. It is well known that many *ragas* which have a northern tinge are given the prefix *'Desya.'* I heard many northern *ragas* from very big *Vidvans* (one of whom, as I said before, gave his opinion that *'Nepogadakunte'* which I sang before him, was the northern *Todi*). What they call *'Yaman'* is exactly our *Yamuna Kalyani;* so also, their *'Hamir'* is our *Amiru Kalyani*. Our *Kalyani* is called by them as *'Bhup Kalyani.'* So also, this *Desya Todi* is called by them as *'Mia Todi.'* As for my version of the song *'Nepogadakunte'* (which takes the *svaras* of the *mela raga* going by the name of *Subha Pantuvarali)* it is the version I learnt from the *Umayalpuram* school of **Sri Tyagaraja's** *Sishyas;* this is also the version of Dr. Srinivasaraghavachariar, as you have heard him just now. The other song which has been sung before you now and is said to be in *Desya Todi*, is the one composed by **Sri Tyagaraja** beginning with the words *'Rajuvedale.'* I heard it many times from various musicians, but it was always sung in pure *Karnataka Todi*. I hear the contention that it is to be sung in *Desya Todi*, for the first time now."

The President—" It is now clear that there are two distinct schools of thought, one holding that *Desya Todi* should take *pratimadhyama* (the *svaras* used being those of *Subha Pantuvarali*), and the other holding that only *suddha madhyama* occurs in this *raga*. Of course there are a few who think that both the *madhyamas* occur in the *raga*. Now, it will be advisable to know exactly how many support each of these views. So, those who are in favour of *prati madhyama* alone occurring in *Desya-Todi* will first please say so."

Messrs. Muthiah Bhagavatar, M. S. Ramaswami Ayyar, Dr. Srinivasaraghavan, T. S. Sabhesa Ayyar, Sankara Ayyar and another were *in favour* of *Prati madhyama*.

Messrs. *Umayalpuram* Venkatarama Ayyar, Syama Sastriar, *Nemam* Nataraja Bhagavatar, *Marur* Subrahmanya Ayyar, N. S. Ramachandra Ayyar, P. Sambamurti Ayyar T. L. Venkatarama Ayyar, *Emana* Achyutaramayya Pantulu and two others were *in favour* of *Suddha madhyama*.

Messrs. P. S. Sundaram Ayyar, C. S. Ayyar, V. Varaha Narasimhacharlu and two others were *of opinion* that *both* the *madhyamas* occurred.

Mr. T. V. Subba Rao.—" This *raga* takes the *suddha madhyama* predominantly; but *prati madhyama* also occurs at times."

The Conference decided by a majority that *Desya Todi* takes *suddha madhyama*. The President was of the view expressed by Mr. T. V. Subba Rao.

The Conference also decided, that *Desya Todi* is a *janya* of *Todi* with the following *arohana* and *avarohana*: *Sa-ga-ma-pa-dha-ni-sa* and *Sa-ni-dha-pa-ma-ga-ri-sa* and *Dha-pa-ga-ri-sa* as a special *prayoga*.

The President—" We shall now adjourn to meet again to-morrow at 12 noon, when we will first discuss the subject of dancing on which resolutions have been given notice of. They will be moved tomorrow and speeches made thereon. After they are finished, we shall go on with our usual *agenda*."

In the evening there was a **Flute** performance by **Vidvan** *Palladam* **Sanjivi Rao Avl.** accompanied by **Professor Venkataswami Nayudu Garu** on *violin* and **Vidvan Dakshinamurti Pillai Avl.** on *mridangam*.

(Sixth Day)

28—12—1932

The Conference reassembled at 12 noon on Wednesday, the 28th December, 1932. In addition to those who were present on the previous days, the following gentlemen also attended: Mr. C. R. Srinivasa Ayyangar, Mr. K. V. Krishnaswami Ayyar, Dr. S. Krishnaswami Ayyangar, Diwan Bahadur N. Pattabhirama Rao, Mr. V. Appa Rao, and a few others.

The Chairman in opening the proceedings for the day, read the following letter addressed to him by **Mr. G. A. Johnson**, the Assistant Editor of the 'Madras Mail,' regretting his inability to be present:

Dear Sir,

We thank you for the invitation contained in your letter of 27th December, to attend the proceedings of the Conference at noon to-day. Unfortunately this is an impossible time for either the editor or myself to get away and we regret we shall have to decline.

There is a point which has occurred to me in connection with these discussions which I submit might usefully be raised. This refers to the public performances of the *nautch*, which I understand many reformers wish to discourage. It is reasonable to suppose:

(i) That if it is intended to reform the *Devadasis* they must be given an alternative profession. Public performances of the dance should provide them with a lucrative opportunity to display their talents.

(ii) If the dance is to be freed from its less respectable associations, the encouragement of public-displays appears to be the best way to do it. Private parties tend to encourage the notion of lack of respectability. Public, on the other hand, show the dance for what it is. Lack of respectability might best be removed by attendance at these public functions of respectable people.

The Chairman then stated that he had received from Mr. E. Krishna Iyer, notice of the following resolutions to be moved at the Conference that day, regarding the encouragement of the art of *Bharata Natyam*:

(1) "This Conference is of opinion, that **Bharata Natyam**, as a great and ancient art, is unexceptionable and worthy of public support.

(2) This Conference views with concern the rapid decline of **Bharata Natyam** and appeals to the public and art associations to give it the necessary encouragement.

(3) This Conference requests the **Music Academy, Madras**, to take steps to disseminate correct ideas regarding the art and to help the public to a proper appreciation thereof.

(4) This Conference is of opinion that inasmuch as women are the appropriate exponents of the art, it is desirable that to start with, women's organisations do take immediate steps to give proper training in the art by instituting a course of instruction for the same.

(5) This Conference is of opinion that, in order to make dancing respectable it is necessary to encourage public performances thereof before respectable gatherings."

The Chairman then requested the gentlemen present there to give a lead to the Conference with their views on the subject of the resolutions.

Gayakasikhamani Muthiah Bhagavatar spoke in *Tamil* to the following effect—

"Ladies and gentlemen, we all know that the art of dancing is fast becoming extinct if

it has not already become so. We are all assembled here now to discuss whether dancing as an art should be revived. Some people have been doubting whether dancing is a necessity at all in connection with the art of music. We all know by experience that the primary basis on which music itself rests is *bhavam*; and the art of dancing is undoubtedly the best and most natural exponent of that *bhavam* which is the fundamental element in music. Everybody knows that *God Siva* himself and sage *Narada* practised this art to a very great extent. No *raga* will be complete without *bhavam* and the only art that brings out this *bhavam* to perfection is dancing. When a man worships God, the best method adopted by him for showing his feelings is by *bhavam—i.e.*, either by word of mouth or by facial expression or movement of limbs. In the olden days nautch parties were held on all the days of a marriage; and that was done not only as a sort of entertainment in the evenings but with a view to bring out the *bhavam* aspect of music. It has been said that in the practice of the art, certain objectionable features creep in. I would meet that criticism by saying that simply because a particular individual develops a particular defect or does not impress the audience in any particular respect, it is not proper to condemn the art itself. I am strongly of opinion that not only females but males should practise the art, if they want to attain perfection in music itself. After all, in these days when we hear of *ashtavadhanam* being practised by many people, I am sure it will not be a very difficult affair for males to practise this art of dancing side by side with the greater art of music. I request the gentlemen assembled here to encourage this ancient art more and more by passing the resolutions unanimously." (*Cheers*)

Mr. C. R. Srinivasa Ayyangar spoke in *Tamil* as follows—

" Ladies and gentlemen, the art of music may be divided into three main branches, *geetam*, *vadyam* and *nrttyam*. Music will not be complete without a combination of these three factors. If we sing a song in the ordinary way, only the melody appeals to us; if you add *tala* to it, even then the *bhavam* is not expressed; and music without *bhavam* is not real music at all. The Maharajas of old, who encouraged the art of music, are known to have encouraged dancing also. There are records to show that **Raja Raghunatha Naik** of **Tanjore**, whenever he returned home victoriously after a war, used to hold dancing parties in his house and also dance himself and thus celebrate his victory. I have also heard that the *vidvans* of old who taught music to their children or *sishyas* taught them this dancing also. My opinion is that there is no greater *yoga-sastra* than music which delights the minds of people and brings *mukti* to them. I am sure you will agree with me when I say that no great expert in any art can satisfy many thousands of people in a trice as much as a musician can do. I hold strongly that education should include in its syllabus a course of training in music.

Mr. Muthiah Bhagavatar said that music is a natural enjoyment. I agree. We know even a child sings without being taught music; similarly, when a song is sung, we see many people keeping *talam* without knowing what it is—that shows that *talam* also is natural. Again, when people speak, they sometimes nod their heads, or make facial gestures. That shows that *bhavam* also is natural. And unless these three factors combine together, we cannot have good music. Just as it is natural for blood to be running in our body so long as there is breath, so also it is natural that *bhavam* should exist in music, whenever, wherever and howsoever it is practised. Such *bhavam* exists in all of us,

as a natural element—in both the sexes. It is a mistake to think that *bhavam* exists only in females; it does exist in males also. For instance, we see vakils and teachers shaking their heads vigorously whenever they want to emphasise any point. There is record to show that even in the time of Demosthenes people used to practise elocution by having a mirror opposite to them, in order to assist them in finding out for themselves whether the *bhavam* aspect came out aright. All these things show that *bhavam* is a natural factor in music.

I wonder why we have to discuss this subject at all because *bhavam* is there already in everything that we do daily. It is a great pity that by force of circumstances, the art of dancing has come to occupy a low level at present. Everybody knows that there are two ways of relieving a patient— either by giving him medicine or by killing him outright. If the art of dancing is to be killed, we need not assemble here at all. Moreover it is an art which cannot be killed, being naturally present in everything we do. So, the only course now open to us is to mend it and bring it to a level which it ought legitimately to occupy. A high level of efficiency in this art of *Abhinayam* can be reached only if we teach it to our children while they are young.

In a drama, there are screens, lights, pictures, etc. Only if all these things combine together, a good impression can be given to the audience. Even then, there are certain things that cannot be acted on a stage; for instance, a man cannot be a child. Similarly, in my opinion, a *Bhagavatar* although he cannot be a child, should *act* a child, a female, without being himself a female, etc., and the best way of so acting is by *bhavam*. In other words, the one thing that moves the audience is *bhavam*. It used to be said that in western countries there was one gentleman, Garric by name, who stood behind the screen and acted the whole drama and he should have done it only by *bhavam*. What I want to emphasise in connection with this resolution is that if you find anything distasteful in this art, you can eschew it. *Rig Veda* says that males were practising this *bhavam* to a high degree. We have heard that **Arjuna** practised the art; **Usha** seems to have had something to do with this art and many others. We can certainly exclude people who are unfitted for this art, from practising it. Recently, we trained a small girl to sing a particular song, but when she did so, we had great difficulty in differentiating it from a *Kshetraya Padam.* Similarly, we can exclude certain people and train others to a high level of efficiency. I know that our revered President's brother practised this art to a great extent. I only wish he were here with us to-day to speak in my stead and give us his strong support. We hear nowadays that many sciences are being encouraged in particular colleges. But this science of *bhavam* has existed in this country for ages, and it is up to us to improve it and bring it to a high level. With these few words, gentlemen, I earnestly trust you will all unanimously vote for these resolutions."

Mr. T. V. Subba Rao—"I only want to say that because we are living in such degenerate times, we think it necessary to make any speech in regard to this subject. I support the resolutions before us very strongly."

Mr. V. Varaha Narasimhacharlu (In *Telugu*)—"There is a doubt about the antiquity of this *natya vidya*, the art of dancing. Just as music has degenerated and come down to its present level, so also *Bharata Natyam* has been going down gradually, so much so, that in the present day, it may be said to be almost extinct. We have got standard works in *Sanskrit* in which we find 120 postures to be adopted in dancing described in detail.

Representations of these postures, I am told, are found in the Chidambaram temple. **Bharatá** treated this subject in his treatise which is well-known. **Somanatha** in his *Raga Vibodha* wrote about this in 1609. He was an inhabitant of *Andrangi* village in the Cocanada taluk, where an *agraharam* was made over as a gift to him.. He was known to be very proficient in *Bharata Sastra* and he was called *Bharatacharya*, on that account. Even in very recent years this art was flourishing in that district. In a village called *Kuchipudi* there were some *Bhagavatars* (actors and featurists) who played what may be called street dramas. In those dramas *bhava prakatana* (expression of emotion) was more prominent and more subtle than is found in the histrionic art of the present day. Even now there is a tradition that persons born in any family of these *bhagavatars* should tie *gajjis* and learn the art of dancing, as otherwise there is a strong belief that they will be visited with the wrath of the Gods. So, this *gajji* tying is obligatory on every one born among them, though they may be actually following other fields of employment. **Sri Jayadeva's** *ashtapadi* is acted by them in a characteristically beautiful fashion. That this important art of *Bharata Natya* should be confined to a small sect like the *Kuchipudi* people is a fact which is much to be deplored. Until a very few years ago, this art was practised by females in temples as an expression of *bhakti*; but it gradually degenerated. That is however no reason why the art itself should be condemned. If there is any defect in the morals of these persons, steps should be taken to remedy that defect; but to destroy the art itself on that ground is neither an effective remedy nor a wise step. Even in that profession, there are people who are leading good lives. It is a pity that these are gradually giving up the profession as it is not paying nowadays."

Dr. S. Krishnaswami Ayyangar—"Mr. Chairman, Ladies and Gentlemen, the resolutions of which I was given notice yesterday evening, seem to cover very plain ground and do not require much advocacy one way or another, but for some controversy that has arisen in regard to this art. Whether the art is worth preserving is perhaps of the essence of the question; but why should that question arise with respect to one art alone which is so much appreciated as a necessary branch of the art of music—whether the *Natya Sastra* or dancing is worth preserving or no. Very unfortunately, we are now at the crossways of civilization; we are very often both western and eastern, but we are not always eastern. But whether we are eastern or western, there is no reason why we should not keep to ourselves an ancient art. But if we are western, there is no reason why we should give up the art of dancing. Every time we are present at the Government House, we are reminded of our own art of dancing. I had myself the honour of being asked, by no less a personage than Lady Willingdon, to take to dancing. I said of course, well, my limbs would not respond. I would rather forego the pleasure. But she again confronted me with the question 'How about Mr. Habibullah?' 'He is an expert dancer.' I do not know whether he became an expert dancer, and if so, how. So, if we are copying from the west, there is no reason why we should be talking about the question of encouraging dancing as an art; we need not make any request or offer prayers that dancing should be preserved as an art, as we do in these resolutions. For instance, school boys and girls in the west are in a way dancers, according to the capacity of each individual to take to the art. Although I have never been in touch with the art, either by practising it myself or by paying much attention to it—nor am I a

musician—I know enough of it to understand that the arts of music and *natyam* are connected with each other and go together. If you destroy the one, you may perchance, without meaning it, destroy the other as well. The greater the degree of cultivation of the fine arts by society, the greater is the measure of its culture and capacity to manage itself in this life and a better life in the other world. And even if you think there is no life beyond death, even then you will have spent this life up to death much happier than otherwise.

Mr. E. Krishna Ayyar, our ex-Secretary, was very anxious that I should speak here today on this subject. Perhaps he wanted a little light as to what this art was like in former times and also perhaps, why it has gone down to an extent where we have now to say 'let the dancing art live' etc. We have come to this stage because there are a hundred and one other arts of ours or cultivated habits, which have come to the same position, and we have to bid for their existence simply because our culture and civilization have reached a condition of anarchy. Everybody claims to be a master, whether he happens to be young or old, with or without followers. Anybody's freak finds a full field for play. We also make full use of the freedom allowed to us by the Press in the expression of our own views. Somebody says 'let the art go' and then follows a lot of correspondence. It is freely said that the art is objected to on the score that the practitioners, or some of them, at any rate, are leading lives, which fall very much below what a moral life ought to be—according to our own standards—and therefore, since the practitioners happened to be people not worthy of being associated with, on a level with others, the art might go as well as the immorality with it. It is just like saying that because I am in the habit of getting frequent colds, I must cut off my head. Mr. Srinivasa Ayyangar referred to this aspect of the question and was euphemistic enough to say that it is an art worth preserving at all cost. So, let us bring the art back to our own houses. We should certainly bring music performances to our own houses. After all, with the wide cultivation of music during recent years, even now we have only one or two first-class flutists and probably one or two great exponents of another department of music. They seem to come very far between like good angels. Therefore, it gives us an idea as to how difficult the art is. Even if you are going to practise it very widely, only half a dozen may come to the top, and such practice may help you only to appreciate them. Therefore, I quite agree that both music and dancing should be cultivated by everybody and ought to be familiar in every household. It is with a view to render it to the highest perfection, that the art calls upon you, as intellectual beings capable of advancement to the height of your tradition. How were these arts treated in days of old? My friend Mr. Srinivasa Ayyangar took you to the sixteenth century and referred to the Raja of Tanjore, in whose court flourished a certain number of people belonging to the *Devadasi* community. They cultivated not only this art; the particular lady, from whose composition my friend made a small quotation, happened to be a woman at the court who could compose first-class poems in many languages. The Raja himself who could compose such poems in different languages granted her a title '*Ratna Kanakabhisheka*' and appreciated her talents very much. It seems she attained perfection in *eight* languages and could compose with facility poems in all of them. *Mahamahopadhyaya* is a title which was given in those days to one who could compose in one language; similarly, '*Kaviraj*' was the title for one who composed in two languages, and so on; and this title '*Ratna Kanakabhisheka*' was given to that woman who composed in eight langu-

ages. There was also another woman belonging to his court; I believe she did not belong to the Royal family. The Raja conferred on her the title of '*Madhuravani*.' **Raja Raghunatha Naick** himself wrote a poem in *Telugu* on *Ramayana* and his court voted it as being as good as *Valmiki's Ramayana* itself. That lady rendered it in *Sanskrit* and offered to abide by the judgment of the court; and her rendering was voted by the court as much better than the *Telugu* rendering by the Raja himself. It was as a result of that judgment that the title '*Madhuravani*' was conferred upon her.

Going back still further, dancing as an art was being practised in every home by the people for a long time; but the cultivation of the art was so difficult and expensive that every house could not practise it. At any rate, we have records to show that well-to-do people were cultivating the art to a very high degree of perfection. A queen who was of Jain origin is supposed to have cultivated it almost to the topmost degree of perfection. Of course, we never hear of such people giving performances in public; perhaps the Raja enjoyed that pleasure. This naturally shows that dancing was a domestic art practised for the delight of a select domestic circle. If you educate yourself in this respect in the schools, perhaps, it may take you some way but surely it cannot carry you far. In reading through *Sanskrit* dramas, we find young royal, unmarried girls, sometimes taking part in actual dramatic performances enacted within the royal precincts. A princess of Ceylon was discovered—she happened to be *incognito*—one day by some people enacting dramas. Beyond that, we do not hear of public performances being given by these well-to-do people. If, however, we come to recent times, we hear the art was practised by the same class of people as the one that practises it now. There is nothing innately bad in the art that makes it necessarily immoral; but at the same time we do know that an art like this, has a tendency to lapse into that kind of thing. You cannot, on that account, say that it is the peculiar sin of this land of sins. It appears that in all countries the practitioners of this art were not free from taint till recently. The dancers of Europe are just now coming in favour, but as a rule they are certainly no better. We have copied things from outside so nicely, and readjusted them to our own environments so well, that the original itself could not be recognised in the copy; and Hindu civilization has been advancing from step to step, assimilating things from outside, but adapting them so well to itself, that it becomes a matter of doubt, whether we borrowed them at all from anybody. At any rate, I for one, am not the least ashamed that we borrowed just as they borrowed from us before. But only we should try to bring it into practice in such a way that it should not appear as if there is something bad in it. I would stress the point that, if you want to consider the position of any largely practised and largely appreciated art like that of dancing, you must consider the question on its own merits and in our own surroundings and with the one idea in view as to how we can possibly improve the surroundings and let it grow to the full magnitude of its growth. Because somebody does something objectionable, we should not say at once that we should leave it altogether. Dancing, like so many other arts, comes as a rare accomplishment and if you have a big body, it well nigh comes to be an impossibility too. In that way of course it is a difficult art.

In a *Tamil* classic relating to **Kaveripatnam**, the early capital of the **Cholas**, a remarkable woman of the dancing class was introduced as an expert dancer. The story may even be a fiction, but that is not of any consequence to us now. This only shows that the art existed even then. It used to be said that a dancing woman,

beginning the art at five, would become an expert after seven years' practice. For a master of arts in Sanskrit, a man has to attain his 36th year. Here was a girl of simple capacity who, in her thirteenth year, showed herself to be an expert dancer. She happened to be the daughter of the first dancing woman in the capital. When she attained perfection in the art, she was exhibited at court. She was naturally ushered into the Royal Hall in the way that usually obtained in those days, and was asked to exhibit her art. The exponent of the art, of course, belonged to the community against whom we are now up in arms. The art was carried to such perfection that a reward of 1,008 gold pieces was given to her. You will all easily concede that such a person, for whose one performance a big reward was given, is not likely to be purchased. The real question is whether there can be a separate class of women for dancing, another class for music and so on. I think we may say 'Yes' so long as the profession does not fail to pay for an honest living; but it is only when such is not the case, that people begin to take to other kinds of earning for their existence and keep this art as a side-show. We have heard how, when Greece was at one time full of scholars, they were employed by the Romans for very cheap remuneration. Therefore, the question reduces itself to this: that you may practise the art as widely as possible. If practised as a profession, I am quite sure it will give just sufficient amount for living a decent life; but if you want to carry this art to perfection, to the highest degree possible as regards technique, etc., then you do require a certain number of people who can devote themselves entirely to this art. In such a case, naturally, such people will come from all kinds and conditions of life, because you cannot know where genius exists. Whatever be the character of such people for the nonce, you must encourage it and see that the art is made an honourable one. I do not believe that those people themselves would wish that they should lead a bad life. (*Applause*). No doubt education goes a long way to make a person cultured; but there is another thing to be considered. Apart from any such education being imparted to our people in the future, you must see that, when you want an art to develop, the highest possible degree of efficiency is attained in it by at least a few people. In my opinion, a country which does not do it is committing a crime against its own interests and its own people. If you do not propose to give to the present practitioners of this art, an opportunity of attempting to make an earnest living, surely it would not be possible for them to retrace their steps now without your help and begin to lead moral lives all at once. And I take it that the view of the majority assembled here is that we cannot begin under better auspices than by helping them towards this improvement." (*Loud* and continued *applause*).

Mrs. M. R. Ramaswami Sivan *(In Tamil)*—"*Vidvans* and gentlemen, although I feel it delicate to say anything on this subject, which has already been thrashed out fully by so many learned gentlemen before me, I wish to say only a few words, as belonging to the sex, which takes to this art in greater numbers. Dancing is an art which ought to be taught in every school, as one of the syllabus subjects, from the fifth to the twelfth year. One of the chief results of dancing is better health for our children. It is well-known that because of bad health in childhood, there is high mortality among young women. Moreover, everybody who learns this art cannot hope to become an expert in it: that is the case with every art for the matter of that, even as in the ordinary education that is at present imparted in schools. For instance, although there are thousands of students studying in the various schools of the Presidency, we find only a few

coming to the top and becoming proficient in any particular subject. *Bharata Natyam* is not an ordinary art. In my younger days, I used to be observing *Devadasi* children when they were being taught dancing by the *Nattuvans*. Having become accustomed to see them dance, I began in course of time to imitate them in my own house. My attempts were appreciated by my people so long as I was a child; but later, when I became of age, the elders in the house began to check me and I had to drop the matter. The interest in the art, however, has been lurking in me all these years, and it is a great pleasure to me now that, though I have not had sufficient training in the art, I have lived to see my grandchildren taking great interest in it. I am hoping that they will be enabled to practise the art."

"Another point that I wish to emphasise in this connection is this: we should not care whether the instructor is a male or a female. So long as you, males, treat every young girl as your child, every young woman or middle-aged woman, as your own sister and every older woman as your own mother, surely there can be no question of the practitioners of this art being weaned away from the right path. Again, there are certain people who think that, if we encourage this dancing, such practices, as are rampant in the western countries, are likely to creep in here also. With my experience of Indian women and their ways, I can assure you all, that in this country, there is no ground at all for such apprehensions. With these words, gentlemen, I support the resolutions." (*Applause*).

Mr. T. S. Rajagopala Ayyar (*Hony. Jt. Secretary*)—"An amendment has been suggested to the fourth clause of the resolutions as read out to you, and it has been accepted by the mover and seconder. The amendment is, that for the words "inasmuch as women are the appropriate exponents of that art, it is desirable that, to start with," the words, "to begin with, it is desirable that," be substituted. The fourth clause, as amended, will accordingly read thus:

"This conference is of opinion that, to begin with, it is desirable that women's organizations do take immediate steps to give proper training in the art, by instituting a course of instruction for the same."

I take it that it has the approval of the assembly."

The members signified their approval.

Mr. M. S. Ramaswami Ayyar (*In Tamil*)—"There is a proverb 'why should you whip a willing horse?' So far as I have seen, there is nobody here who objects to this resolution, and so it is not necessary for me to say much about it. But it may be asked why in that case should this resolution be discussed here. You all know, gentlemen, there was recently a controversy carried on in the Press on this subject. We have heard that in western countries, even **Plato** and **Carlyle** spoke against poetry. Similarly, in our country also, people are not lacking who condemn *Bharata Natyam*. But in my opinion, their objection is confined only to one aspect of the art, that it is likely to lead to an abuse. They do not certainly condemn it outright. Only a few people have written to the paper, suggesting that, if the art is encouraged, it will lead to immorality on the part of the practitioners; but the great mass of the people are certainly against that view. In view of this controversy, the **Music Academy** thought that this Conference was the proper forum, on which the matter could be discussed in detail. With these few words, I support the resolutions."

Diwan Bahadur N. Pattabhirama Rao Pantulu (*In Telugu*)—"The controversy which has cropped up on this subject was started by Mr. E. Krishna Ayyar. He asked me for my opinion on the subject and I shall explain what I feel in the matter as briefly as I can. To take a common illustration, it is an admitted fact that ghee is a necessary article of diet for our nutrition. Simply because it

gets spoiled by being stored in a brass or copper vessel, we do not think of giving up the use of ghee altogether, but we try to secure its purity by taking care to see that it is stored in a better vessel. The previous speakers have among themselves completely exhausted the subject and the only excuse for my stepping in appears to me to be my age; I am now seventy-one. I heartily endorse every word spoken by Mrs. Ramaswami Sivan just now. We see nowadays small girls are being taught what are called action songs. When this system was newly introduced, some of us thought they were not very desirable and a number of people discontinued them. The reason was this. All our arts and sciences were directed towards the one all absorbing subject of realisation of God. That one supreme effort towards that ideal was considered as the only education worth the name. And so we thought our girls should be taught high and ennobling ideas but not these mundane details. When I went, as Inspector of of schools, to Malabar, I directed that drill should be given up in girls' schools and they should introduce the indigenous drill called '*gobbi*,' which is, as you know, a kind of musical drill. In my part of the country, young girls used to play to the accompaniment of simple songs on high moral subjects. That has been going on for a long time and our females cannot be said to have degenerated in any way owing to that kind of dancing."

"Again, in our society, various professions were set apart for different classes of people, and each class was specialising in the profession laid down for it. We do not know whether the wives of *Rishis* danced or not, but in the old days this art of dancing called *Bharata Natya* was existing and was practised not only by females but also by males. In Malabar, there is a place called *Ambalapuzha*, where I witnessed a sort of *Abhinayam* (action and featuring) which was really extraordinary. It is called *Kathakali* and is developed to a high degree of excellence. As for dancing in the temples, it has gone into disuse, and I would particularly request the Commissioners of the Hindu Religious Endowments' Board, to see that dancing is revived in the temples of this presidency. I have also heard and seen the *Kuchipudi Bhagavatars*, referred to by Mr. Narasimhacharlu, but I did not find a single obscene expression or an objectionable gesture in their performances. We can introduce that art into our schools. We can understand and even appreciate the efforts of some enthusiasts in the direction of reforming the Devadasi's life etc. But that does not mean that we should neglect this treasure of art that has been coming down to us since hallowed memory. It is our duty to make every effort possible to revive it in all its glory."

Mr. C. N. Muthuranga Mudaliar (*In Tamil*)—"*Vidvans*, Ladies and gentlemen, in this vast assembly of experts in music, it is quite unnecessary for a layman like me to say anything on a resolution which speaks for itself. In my younger days I remember there was an anti-nautch party formed. The object with which it was formed was, that prostitution, which generally prevailed among the class which practised this art, should be eradicated. But I am afraid the result has been, that nautch has undoubtedly gone to a great extent, but that prostitution still persists. This clearly shows that prostitution has nothing to do at all with the practice of dancing, as an art. *Bharata Natyam* has existed in this country from very ancient times. As far as I have been able to understand, the idea of those who have written in the papers against the development of this art is that prostitution should go; even now I believe that they are not against the cultivation of the art of dancing as such. We have all heard how our great *Alwars* and *Acharyas*, in their worship of God, placed themselves in the position of wives to a husband and tried to

please Him in every way; and in the course of their prayers, they displayed their feelings by signs and by movements of their body—in other words, they danced and prayed. I therefore consider that it is our primary duty to revive this ancient art and improve it in all possible ways, eschewing vice wherever it exists."

Mr. P. G. Sundaresa Sastriar (*In Tamil*)—"Gentlemen, as there is not much time before us, I shall be brief. We all know that *bhavam* is an absolute necessity in music, in fact in everything. Even the lowest of animals in their ecstasy show *bhavam*. We have all seen horses, monkeys and other animals being made to dance to particular tunes by the circus people. I have also seen mice being made to dance by a Chinaman. When that is the case with even animals, surely it is up to us, when we sing, to show *bhavam*. Otherwise, we won't be exhibiting our feelings even to the extent to which animals do. I should think that we should introduce this *bhavam* element even in our daily worship at home. I have seen an old *Andhra* gentleman acting *Krishna Leela* when doing *bhajana*; it was really admirable. We all know that even to day in Pandaripur, daily worship is being done in the temple accompanied by *natyam*; similarly in Srirangam, during the ten days preceding the *Mukkotai Ekadasi* day, worship is generally accompanied by *natyam*. The *Vedas* say that, as an expression of the feelings of the *bhakta*, dancing should accompany worship. All these things go to show that *bhavam* must necessarily be expressed.

One speaker before me said that ghee would be spoiled if kept in a brass or copper vessel. True: but there is a remedy for it; that is, you can give a lead coating to that vessel. Similarly, if we teach self-respect to the people who are already practising this art, there can be no fear of an immorality creeping in. There is an English saying: 'Give a dog a bad name and hang it'. So also, it is most unfair that just because somebody wrote something in the papers about dancing, we should let the art die once for all. The Englishman's motto is 'No education is perfect without music and without dancing'. I think we should adopt that motto ourselves in regard to education in this country. Although there are many universities and colleges in this country, it is a pity that we don't have much music worth the name. It is therefore up to this Conference, gentlemen, to see that this art of dancing thrives more and more and is taught in our schools and colleges."

Mr. Venkata Rao (of *Andhradesa*) also very strongly supported the resolution in a few words.

Dr. Srinivasa Raghava Ayyangar—"It seems that some eighty years ago, **Sri Tyagayyar** used to dance to the tune of a song in *Kambhoji*. I know the song myself. It appears that he danced in the presence of **Sri Rama**. The song begins with the words '*Sri Raghuvara Aprameya*'. (The speaker then recited the song and forcibly brought out the *bhavam* aspect of it)."

Mr. E. Krishna Ayyar then read the following message from **Mahamahopadhyaya S. Kuppuswami Sastriar**, Professor of *Sanskrit*, the Presidency College, Madras:

"I am glad, and it is but proper that the appeal for the encouragement of *Bharata Natyam* should go forth with the imprimatur of the Music Academy. None can deny that, in the higher scheme of Hindu life, fine arts have a definite place. *Bharata Natyam* is an art that has been handled by great men and women in the past. If it has fallen accidentally into evil hands it is no fault of the art. **Abhinava Gupta** was a purist and he had as much reputation for purity of life, in the last decade of the 10th century when he flourished, as **Sankara** himself at the end of the 8th century. He was considered as the

best and greatest exponent of *Kashmir Saivism.* He had written a beautiful and authoritative commentary on the *Natya Sastra* of **Bharata** and his work is to be found in the **Madras Manuscript Library. Bharata's Natya Sastra** is itself an encyclopædia of fine arts. **Abhinava Gupta** must have been very proficient in almost all the fine arts. That shows the absolute possibility of combining purity of life and fine arts.

The immediate task of art lovers should be to encourage the fine arts particularly among the reclaimed members of the *Devadasi* class, especially as their heredity in the art will be valuable. We should also support those who are interested in reclaiming the class by legislation and otherwise. The *Devadasis* might be induced to have regular married life and make an honourable living by the art.

As for the question of family ladies taking to the art, it is enough if, for the present, they are induced to cultivate a sympathetic and appreciative attitude towards it. Time will work out the rest."

The Chairman—"The resolutions have been very well discussed. The text of the resolutions with the necessary verbal amendments is as follows :—

1. **Bharata Natyam** as a great and an ancient art being unexceptionable, this conference views with concern, its rapid decline and appeals to the public and art associations to give it the necessary encouragement.

2. This Conference requests the **Music Academy**, Madras, to take steps to disseminate correct ideas regarding the art and to help the public to a proper appreciation thereof.

3. This Conference is of opinion that it is desirable that to start with, women's organisations do take immediate steps to give proper training in the art, by instituting a course of instruction for the same.

4. This Conference is of opinion, that in order to make dancing respectable, it is necessary to encourage public performances thereof before respectable gatherings.

The resolutions were put to vote and carried unanimously.

VARALI

The *lakshana* of *raga Varali* was then discussed.

Mr. *Umayalpuram* **Venkatarama Ayyar**—"This is a *janya* of *Jhalavarali* which is a *karta raga. Varali* takes *Sa-ga-ri-ga-ma-pa-dha-ni-sa* in the *arohana,* and the full complement of *svaras* in the *avarohana.* It is a derivative of the 39th *mela.*"

Mr. S. K. Srinivasa Ayyar—"I agree with this view."

Mr. T. S. Sabhesa Ayyar—"I request that any recognised composition may be sung in support of this view."

Mr. *Umayalpuram* **Venkatarama Ayyar** sang the *pallavi* of **Sri Tyagaraja's** *kriti* '*Noremi*' and contended that *Sa-ga-ri-ga* occurred therein."

Dr. Srinivasaraghavan sang the full song '*Noremi.*'

Mr. T. S. Sabhesa Ayyar—"The *anupallavi* shows clearly that there is no usage of *Sa-ga-ri-ga* but only *Sa-ri-ga.* So this *raga* takes the full complement of *svaras* both in the ascent and descent. The name '*Varali*' has been adopted for purposes of brevity, out of the full *melakarta* name '*Jhalavarali*'."

Mr. Sankara Ayyar—"We see in the text books that *Jhalavarali* has three *janyas* or derivatives, and *Varali* is one of the three."

Mr. T. S. Sabhesa Ayyar—"Mere statement from some text book will not help us in practical music, to come to any reliable conclusion. If there is any song in existence proving the theory of *Varali* being a derivative, we would like to hear it."

The President—"This seems to be on a par with *Sankarabharana,* which is said to be a *janya* of *melakarta* named *Dheerasankara-*

bharana, so also the *melakarta* is called *Jhalavarali* and *Varali* is its derivative."

Mr. T. S. Sabhesa Ayyar—"Although *Sa-dha-pa* is said to be the prevailing usage in *Sankarabharana*, do not the *prayogas Sa-ni-pa* or *Sa-ni-dha-pa* occur in *Sankarabharana* ?"

Mr. P. Sambamurti—"As regards *Sa-dha-pa*, it is a characteristic *prayoga* in *Sankarabharana*. Please try to use *Sa-dha-pa* in *Kharaharapriya* and see whether the *raga-bhava* of that *raga* will be perceivable".

Dr. Srinivasaraghavan—"I think the name *Jhalavarali* has been used for purposes of *Katapayadi Samgna*. That is all. What is commonly called *Varali* and sung as such is the *melakarta raga* itself."

Mr. C. S. Ayyar—"When once it is agreed that *Sa-ri-ga-ma* is the recognised *sanchara* in the *arohana*, and not *sa-ga-ri-ga-ma*, I think we must treat *Varali* as a *Sampurna raga*."

Mr. *Umayalpuram* **Venkatarama Ayyar**—"There is no usage of *Sa-ri-ga-ma* in *Varali*, as I see it. It is only *Sa-ga-ri-ga-ma*."

The President—"The *Kriti* of **Sri Tyagaraja** which has just now been sung may be taken as the *lakshyam*. We may decide what its correct *lashana* is, whether it is *Sa-ga-ri-ga-ma* or *Sa-ri-ga-ma*."

Mr. *Umayalpuram* **Venkatarama Ayyar** then sang another *kriti* of **Sri Tyagaraja**, namely, '*Kanakana Ruchira*'.

Mr. T. S. Sabhesa Ayyar—"It is quite clear that in this very song which has been rendered just now, the usage *Sa-ri-ga-ma* occurs but not *Sa-ga-ri-ga-ma* as contended by Mr. Venkatarama Ayyar."

Dr. Srinivasaraghavan—"There is no *Sa-ga-ri-ga-ma* at all in the *kriti* which we have now heard."

The President—"It seems to me that what we call *Varali* is given the name of *Jhalavarali* for the purpose of *Katapayadi Samgna* and *Varali* as sung is a *sampurna melakarta* itself, with full complement of *svaras* both ways."

Mr. T. L. Venkatarama Ayyar—"**Dikshitar** in his *kriti* '*Seshachala Nayakam*', which is in *Varali*, used only *Sa-ri-ga* but not *Sa-ga-ri-ga-ma*."

At this stage the Conference adjourned to meet again at 12 noon the next day.

In the evening there was a **Harikatha** performance by **Gayanapatu Kirtanapatu Sri Sarasvati Bai** on *Nandanar*.

Seventh Day

(29-12-1932)

The Conference met at 12 noon in the special pandal with *Vidvan* Tiger K. Varadachariar in the Chair. Messrs. C. R. Srinivasa Ayyangar, *Musiri* Subrahmanya Ayyar and *Parur* Sundaram Ayyar were present in addition to those that attended on the previous days.

'Later writers in Sangita Literature'*

Mr. V. Raghavan read the synopsis of his paper on the above subject. The President thanked him for his learned and exhaustive treatment of the subject.

Varali—(*Continued*)

The discussion on the *lakshana* of *raga Varali* was then resumed.

The President—"Let us first consider the textual authorities available, and we can go to other aspects later on."

Mr. P. Sambamurti—"We find a note in the treatise '*Pallavi Svarakalpavalli*' that *Sadharana Gandhara* and *Chatussruti Rishabha* occur in this *raga*. The ascent and descent are given therein as complete throughout. In the *prayoga Sa-ga-ri-ga-ma*, that is, in the ascent, the *Gandhara* is said to be *Sadharana* and the *Rishabha* as *Chatussruti*; these two are also mentioned as *chaya svaras* (charac-

* *Vide* page 16.

teristic notes) of this *raga*. In the descent the important *svara* is said to be *Suddha Gandhara*. Whatever this may be, it seems better and safer to stick to the *melakarta raga* itself. This *raga Varali* is, strictly speaking, *Jhalavarali*. The prefix *Jhala* is simply added for purposes of the *Katapayadi Samgna*. Practically, there is no difference between *Varali* and *Jhalavarali*."

Mr. T. S. Sabhesa Ayyar—"I agree with what Mr. Sambamurti has just now said."

Mr. *Emana* **Achyutarama Sastri**—"This so-called characteristic usage of *Sa-ga-ri-ga* seems to me to be a *sanchara* purposely improvised, and it does not give the *chaya* of the *raga* as clearly as does the regular *Sa-ri-ga-ma* usage. In fact the *raga* is *sampurna* and is the same as the *Melakarta raga Jhalavarali*."

(He sang the *raga* with *Sa-ga-ri-ga-ma* and *Sa-ri-ga-ma* and showed that the latter usage is the characteristic one).

Mr. N. S. Ramachandran—"*Sa-ga-ri-ga* may be employed in *prastara*. But the *raga* must be classified as *Sampurna*; there is no doubt."

Messrs. Ramakotayya, Sundaresa Sastriar and Mr. *Ernakulam* Krishna Ayyar were of opinion that the correct usage was *Sa-ri-ga-ma*, while Mr. Syama Sastriar said that there was no composition of his great-grandfather in this *raga* and so he could not express any opinion on it.

Mr. T. L. Venkatarama Ayyar—"I do not see the usage *Sa-ri-ga-ma* in any composition, and I do not therefore agree with the previous speakers. Now, *Nata* and *Chala Nata*, owing to different *sancharas*, are classified as different and separate *ragas*. In this manuscript (showing one) there is a *raga* named *Janavali* with *Sa-ga-ri-ga-ma-pa-dha-ni-sa* in the ascent and *Sa-ni-dha-pa-ma-ga-ri-sa* in the descent. In another treatise under the name '*Manavali*', the same ascent and descent are given. So, what I say is, several books give several different *sancharas*. But it is safer to go by recognised compositions."

Mr. *Parur* **Sundaram Ayyar**—"What has been demonstrated here up to now as *Varali* appears to my ear as *Subha Pantuvarali*".

Mr. C. S. Ayyar—"I request the previous speaker to kindly show practically what in his opinion is the correct *Varali*. When once a member says that a particular *raga* sung as *Varali* is not *Varali* at all but only *Subha Pantuvarali*, we expect him to practically demonstrate by singing (or playing on the instrument) what according to him is the correct *Varali*. I would request the President to call upon the previous speaker to sing it."

The President—"Let us first hear the various views on the *arohana* and *avarohana* and then we will listen to demonstrations."

Mr. C. S. Ayyar—"We can fix the *arohana* and *avarohana*, only after hearing the renderings of the *raga*".

Mr. *Umayalpuram* **Venkatarama Ayyar** then sang the following composition said to be of **Sri Tyagaraja**:

"*Eti Janmamidi Enduku Kaligeno Entani Sairintu*

Sati Leni Marakoti Lavanyuni Matimatiki Joochi Mataladani Vani.

Sagara Sayanuni Tyagaraja Nutuni Vegame etc."

The President—"In this song we see only *Sa-ri-ga-ri-prayoga*. It is not *Sa-ga-ri-ga*."

The ***Conference*** then ***decided*** that *Varali* is a *Sampurna raga* and is the same as *Jhalavarali*, the *melakarta raga*. The *arohana* and *avarohana* were unanimously determined to be

Sa-ri-ga-ma-pa-dha-ni-sa
Sa-ni-dha-pa-ma-ga-ri-sa

The President—" We have now to decide about the character of the *Gandhara* occurring in *Varali.*"

Mr. P. Sambamurti—"According to *Sastra*, *Suddha Gandhara* must be used. But if *Sadharana Gandhara* is employed, we must say that it is not correct."

Messrs *Emana* **Achyutarama Sastri** and **N. S. Ramachandran** then demonstrated on the *Veena* that *Suddha Gandhara* can be clearly perceived only if the string is manipulated from the *Suddha Rishabha sthana*, but not from the *Chatussruti Rishabha sthana* as some people do."

The President—"I see that if this *Suddha Gandhara* is sounded from the fret intended for *Suddha Rishabha*, it is clearly perceivable. But I must say that the practice is to manipulate it from the fret meant for *Chatussruti Rishabha.*"

Mr. Sambamurti wanted to know if anybody could throw some light on the reason why our ancients classed *Varali* and four other *ragas* as *Ghana ragas* ; but no member was able to speak on the subject with authority.

Mr. P. Sambamurti—"We see that *Vainikas* practise these *Ghana ragas* for *Tana* purposes, but not others."

Dr. Srinivasaraghavan—"I do not see how this bears on the question under discussion. We are now on the *lakshana* of *Varali.*"

The President—" We shall proceed with *Varali* and its *svaras.* Is there any member that can sing authoritative compositions in this *raga* ?"

Mr. T. L. Venkatarama Ayyar then sang **Dikshitar's** *kriti* '*Seshachala Nayakam.*' **Mr. Muthiah Bhagavatar** sang **Sri Tyagaraja's** composition '*Noremi*' and **Arunachala Kavirayar's** '*Saranam Saranam Raghurama.*'

In all the above songs, the usage of *Sa-ri-ga-ri* was found to occur but not *Sa-ga-ri-ga.* The ***Conference*** therefore ***decided*** against *Sa-ga-ri-ga* usage as a characteristic one. No decision was considered necessary as regards the character of the *Gandhara* in this *raga*, it having been agreed to that it is the same as the *Melakarta raga Jhalavarali* (which takes *Suddha Gandhara*).

Pantuvarali

Mr. P. Sambamurti — " According to *Sastra*, this *Pantuvarali* comes under the 45th *Melakarta.* Now **Sri Tyagaraja's** songs which are classified under the *raga Pantuvarali*, do not take the *Sadharana Gandhara*, as they ought to according to strict *Sastra*, but take only the *Antara Gandhara* which completely transforms the character of the *raga* and converts it into *Kamavardhani.* It may be decided first who changed the nomenclature of the *raga* for the *kritis* of **Sri Tyagaraja** now going under the name of *Pantuvarali.*"

Dr. Srinivasaraghavan—" Nobody changed the *raga* of these *kritis.* For my part, I sing them only with *Sadharana Gandhara* but not *Antara Gandhara.* (He then sang the song of **Sri Tyagaraja** beginning with the words '*Ennallu Ooraka*' with *Sadharana Gandhara*)."

The President—" In practice as we see, mostly *Antara Gandhara* is being used. We must discuss the question as to whether *Sadharana Gandhara* cannot be used. I would personally suggest that all songs now classified under *Pantuvarali* and sung as *Kamavardhani*, may be classed under the latter *raga* alone, thus reconciling theory with practice."

Dr. Srinivasaraghavan—"I am against this suggestion. I think that the songs were all in *Pantuvarali* ; if they are being sung as *Kamavardhani* by many, it may be a univer-

sal mistake due probably to the difficulty of manipulating the *Sadharana Gandhara* with *Suddha Rishabha* on the one side and *Prati Madhyama* on the other." (He sang **Sri Tyagaraja's** *kriti* '*Siva Siva Yenarada*' with *Sadharana Gandhara*).

Mr. T. S. Sabhesa Ayyar—"*Varali* which, strictly speaking, should be sung with *Suddha Gandhara*, is now being sung with *Sadharana Gandhara*, thus converting the *raga* into *Subha Pantuvarali*. The latter *raga* in turn came to be sung with *Antara* instead of *Sadharana Gandhara*, thus changing itself into *Kamavardhani*. So *Varali* ousted *Subha Pantuvarali* from its place; *Subha Pantuvarali* in turn ousted *Kamavardhani* from its rightful seat and *Kamavardhani* is now going about without any local habitation. We may now decide the *Gandhara* of *Pantuvarali* as it ought to be sung. For instance, there is *Todi Gandhara* which is sounded from the second fret on the *Veena*, whereas when it is sounded in the descent from *Madhyama* it seems to sound differently. Let us see it practically played on the *Veena* and decide on its *tonal* value. As for *Suddha Gandhara*, I do not accept the view that it can be sounded from the *Suddha Rishabha sthana* alone in the *Veena*."

The Conference then adjourned to meet again at 12 noon the next day. In the evening there was a *vocal* performance by **Mr. B. S. Raja Ayyangar** accompanied by **Mr. Rajamanickam Pillai** on the *violin* and **Mr. Dakshinamurti Pillai** on the *mridangam*.

(The above artiste was engaged in the place of **Mr. Ariyakudi Ramanuja Ayyangar** who wired his inability to come on account of illness).

(Eighth Day)

30—12—1932

The Conference reassembed at 12 noon in the *special* pandal. Owing to the unavoidable absence of **Vidvan Tiger K. Varadachariar Avl.**, Mr. T. V. Subba Rao proposed **Mr. C. R. Srinivasa Ayyangar** to the chair. The proposition was seconded by Mr. T. L. Venkatarama Ayyar and carried. He thereupon took the chair.

Melakartas

Mr. T. R. Ramakrishnan then read a paper on *Melakartas*.

The President—"The lecturer has given certain *pramanas* and quoted ancient texts in support of his theory. *Vidvans* assembled here may give their views on the subject."

Mr. S. Subrahmanya Sastriar—"He has stated that by introducing a new *Panchama*, *108 melakartas* can be created. If another *Shadja* by name *Chyuta Shadja* is added, we will get a *varga* of *144 melakartas*. So, even his number 108 is not the maximum. He also referred to *vivadi doshas* in the present *melakarta* scheme of *72 melas*. I am inclined to think from the paper read just now that, though **Venkatamakhi's** *melakartas* were 72 in number, 40 out of the total number of 72, suffer from *vivadi doshas*; but that the new *melakartas*, 36 in number, sought to be created according to the paper, are not vitiated by any such defect. It would be more useful if the lecturer explains how these *vivadi doshas* occurred in the former scheme and how they are avoided in the latter scheme."

The President—"Now that the question of *vivadi doshas* is raised, I may say that there is a school of thought which maintains that *vivadi dosha* by itself is not objectionable. This *vivadi dosha* is known to occur in *Hindustani* music. It would be advisable

that the conference should discuss also the question whether in our *Carnatic* music it is desirable to take or retain any *vivadi doshas.*"

Mr. T. R. Ramakrishnan—" It is said that in the existing *melakarta* scheme, *Suddha Rishabha* and *Suddha Gandhara* have got *vivadi dosha*; the former has got 3 *srutis* and the latter 5, and the difference being two, it is said to be vitiated by *vivadi dosha.* Similarly, *Shatsruti Rishabha* and *Antara Gandhara, Shatsruti Dhaivata* and *Kakali Nishada, Suddha Dhaivata* and *Suddha Nishada* suffer from *Vivadi doshas.*"

Mr. S. Subrahmanya Sastriar—" I also agree. But from this explanation I see that what the lecturer says is not that there are no *vivadi doshas* in his new proposed *melakartas,* but that they may be added to the existing *melakartas* without any objection, even though they may suffer from any *vivadi dosha,* because in the old scheme itself as many as 40 *melas* have got this *vivadi dosha.*"

Mr. P. S. Sundaram Ayyar—" I want to know the basis on which the new *melas* are proposed to be added. Is it on the basis of the scheme of *Venkatamakhi,* as explained by him, or is it on the basis or in terms of the 22 *srutis*?"

The President—" First, I want to clear one doubt. Do you say that *Suddha Gandhara* is *Panchassruti Rishabha*?"

Mr. T. R. Ramakrishnan—" Yes. I am talking in terms of 22 *srutis.* When you classify the *melas* in terms of the 22 *srutis,* you will find that both *Panchassruti Rishabha* and *Suddha Gandhara* are the same."

Mr. V. Varaha Narasimhacharlu—" My friend seems to have misconceived the science of our music. He does not seem to have followed the systems of **Sarangdeva, Ramamatya** and other authorities. I am afraid he has not a clear idea of the *sthanas* (places) of these 22 *srutis.* Though he says he follows the system of 22 *srutis,* as a matter of fact, he follows neither that system nor the present-day system. I may tell him that **Venkatamakhi's** *Varali Madhyama* has only 3 *srutis*; it is not *Prati Madhyama.* He is talking of *Prati Madhyama* and wants to take it as *Chyuta Panchama*; but *Prati Madhyama* has only 2 *srutis.* I am sorry he had not attempted to have a clear grasp of our *svara sthanas,* before he tried his hand at creating new *melas.* In our music we are using only three kinds of intervals, and even the smallest interval conceived by us was used by **Ramamatya** in *Hejjeji*; it is 80/81 ratio. Though our ancients never combined two consecutive intervals, they combined other intervals. Again, what my friend means by *vivadi dosha* is not clear. *Ekasruti* may be *vivadi,* but not *Dvisruti.* I have no time to explain all these details, but I am sure there are many misconceptions on the part of my friend, as to the principles of the science of our music."

The President—" I should like to suggest to Mr. Narasimhacharlu one thing. It is more convenient and reasonable to first put forward arguments and then come to a conclusion thereon. But it seems to me that Mr. Acharlu is putting forward his conclusions first and then trying to prove them. It is like putting the cart before the horse."

Mr. M. S. Ramaswami Ayyar—"I think this nomenclature of *Chyuta Panchama* etc., was referred to even in very ancient times. They were dealing with 19 *svaras,* that is 7 plus 12; the first seven *svaras* are *prakrti* and the other 12 are *vikrti.* These 12 *vikrti svaras* came in as a concomitant of the *Gramas* or groupings in the scales. There were three of these *Gramas,* the *Shadja Grama,* the *Gandhara Grama* and the *Madhyama Grama.* These two latter *Gramas* have now gone out of use. These *svaras* called *Chyuta*

Panchama etc. were used when these two *Gramas* were in existence. But now that they have gone off the field, we cannot also use the *Chyuta Panchama* and other similar *svaras*."

Mr. L. Muthiah Bhagavatar—"This is a very intricate and subtle subject requiring very keen powers of intellect and grasp, dealing as it does with the elusive *srutis*. I may at once say that the addition of a new *Madhyama* would not be in consonance with our musical system; it will be out of accord with it. I must have time to think on this subject, and unless anybody convinces me practically of the possibility of the new *melakartas*, I feel it difficult to accept them."

Mr. T. V. Subba Rao—" We must clearly understand that *melas* are distinct from *ragas*. *Mela* is a musical scale, and so far as scales are concerned, I think it is better to have as many scales as possible so that we may have a wide field for musical expression. So, theoretically, I think there should be no objection to having these additional scales proposed. I do not mean to say that every one of these 36 new scales should be used. But they must be made available for melodic expression, to be used by creative artistes, as it would afford a wider range for them to select from."

Mr. T. L. Venkatarama Ayyar—" The new. *melas* cannot be used unless we know them practically. I am not for increasing the existing number of *melakartas*."

Mr. *Hulugur* **Krishnamacharya**—" I have explained fully about this proposition in my article submitted to the All India Music Conference; that article is published in the first number of the Academy's Journal. I have explained all my points in that paper and I need not take up the time of the Conference now. My opinion is that increasing the number of *melakartas* to 108 is not sufficient for complete musical expression. I want provision also to be made for mixed *melas* that come under what are called '*Grama Sadharanas*.' That is necessary and I can quote from **Bharata** and *Ratnakara* in support of my contention. I want 36 more *melas*, to be created in addition to the 108 now proposed."

The President—" May I request the speaker to give us in brief the arguments upon which he bases his theory?"

Mr. *Hulugur* **Krishnamacharya** then began to read from his paper.

The President—" You heard the suggestion that *melakartas* should be increased to 144, just now made by one of the speakers. Do you support that view?"

Mr. *Hulugur* **Krishnamacharya**—" I say that there should be provision for 144 *melas*. According to **Bharata's** theory *Prati Madhyama* was called *Kaisiki Madhyama*. If we adopt that system, more *melakartas* can be formed. In fact they were used in our music practically."

Mr. P. Sambamurti—"All *ragas* in which two *Madhyamas* come in are called *Desya ragas*, for instance, *Hamir Kalyani*, *Saranga* etc. In these cases, the two *Madhyamas* do not occur, side by side, but each in conjunction with another *svara*; in one group of *svaras*, *Prati Madhyama* may occur, and in another group *Suddha Madhyama*. But according to the proposal of Mr. Ramakrishna Ayyar, we have to consider the effect of the two *Madhyamas* occurring side by side or consecutively. From time immemorial, it has been almost an axiom that *Panchama* is a *prakrti svara* which admits of no *vikrti*. In propounding this theory of 108 *melas*, we are doing violence to that established theory. If we are to accept it, we will have to invent a new *Sastra*."

Mr. T. L. Venkatarama Ayyar—" No doubt Mr. Ramakrishna Ayyar has taken

much trouble to work out of his scheme. But I may say that various names were given by our ancients for these *Madhyamas*. Just as two *Gramas* (the *Madhyama Grama* and the *Gandhara Grama*) are lost to us, so also I think these *svaras* have become extinct. There is no doubt that we have in our music two unchangeable landmarks, i.e., *Shadja* and *Panchama*, and we will have to change these landmarks if we are to accept the theory of 108 *melas*. Mr. Krishnamacharya has stated that many more than 108 *melas* were used in our music, but I do not know whether the two *Madhyamas* were used side by side as is now proposed. No doubt it is said that according to *Sangita Sampradaya Pradarsini*, a slight shade of *Panchama* occurs in *raga Vasanta*, as found in the *kriti* '*Ramachandram*.' But there are many versions of this *kriti* in which even a shadowy touch of *Panchama* does not occur. Anyhow there is no clear usage of *Panchama* in this song by any musician; that is undoubted. We must think well before trying to bring into existence new *melakartas*. It has been suggested that in another composition, there is mention of an '*Alpa*' *Madhyama* implying a shadowy *Madhyama*. The term '*alpa*' does not mean that *Madhyama* is articulated in a shadowy form, but that its usage (in its full significance) is not frequent. If, in spite of all these facts, it is urged that *melakartas* should be increased to provide for the two *Madhyamas* being used side by side, why not call these new *melas Bhashanga*, thus retaining the existing number of *Melakartas* *i.e.*, 72?."

Mr. S. Subrahmanya Sastriar—" As for the *Gramas*, it is admitted that *Madhyama Grama* and *Gandhara Grama* have now gone out of use. But I am inclined to think that even *Shadja Grama* is not in existence in our present-day music, as it was contemplated by **Bharata** and others. So I am not in favour of increasing the *melakartas* to 108."

Mr. T. R. Ramakrishnan—" I have made *graha* for a number of *ragas* and found that *Suddha Madhyama ragas* and *Prati Madhyama ragas* and also some *ragas* in which both the *Madhyamas* occur would result. That is why I suggested 108 *melakartas*."

Dr. Srinivasaraghavan—" If the *Rishabha* of *Mayamalavagoula* is made *graha*, as also the *Nishada* of *Kamavardhani*, I want to know what *ragas* would result."

Mr. T. R. Ramakrishnan—" I cannot say at once, I want time to give a correct answer. But my view is that if we want to increase the possibilities of providing for variety of taste in music, it is advisable to increase the number of *melakartas*. I also think that some of the *ragas* of the north which are really very pleasing to the ear, may be adapted to *Carnatic* music. So, I move that the existing number of *melakartas* be increased to 108 by adding 36 new *melas*, obtained by the arithmetically possible combination of the two *Madhyamas*, the higher *Madhyama* being regarded as a variety of *Panchama*."

Mr. T. V. Subba Rao seconded it.

Mr. N. Ramakotayya Pantulu—" I am against this proposition."

Mr. P. Sambamurti—" I want to say a few words on this resolution, but in making this statement, I do not want to commit myself either to support or oppose this proposition. **Venkatamakhi**, when he formulated his *melakarta* scheme, laid down that *Shadja* and *Panchama* were the *prakrti svaras* (fixed tones), divided all the *melas* into groups on the basis of the two *Madhyamas* and permuted the other *svaras*. But now, it is proposed in this resolution, that new *melas* should be created involving the two *Madhyamas* occurring side by side which is not the case in the **Venkatamakhi** scheme at all. If you want new *melas*, I would

suggest that this can be done by adding to the existing *melas*, without disturbing their original scheme. I would urge that the current system of *melakartas* need not be disturbed."

Mr. *Hulugur* **Krishnamacharya**—" This resolution does not mean a disturbance of the old system but an improvement on it. We can add 36 new *melas* without disturbing the present system."

(He sang the composition of **Sri Purandaradas** in *Lalita* beginning with the words '*Kande Karuna Nidhiya*' to show that new *melas* are possible as in this composition *alpa panchama* occurs).

Mr. *Nemam* **Nataraja Bhagavatar**—" I think the existing 72 *melakartas* are quite sufficient for our music. On the other hand some people are of opinion that this number should be reduced because it is very difficult to sing all the 72 *melakarta ragas*. If new *melakartas* are to be created, it will add to the confusion. If we are able to successfully utilise all the existing *melas*, that by itself would be a tremendous achievement."

The President—" I would appeal to the conference to distinguish between *ragas* and *melas*. The proposition now put forward is about the creation of *new melas*. Please mark".

Mr. T. R. Ramakrishnan—"I am not for disturbing the existing scheme of *melakartas*, but only propose adding to it some more *melas*."

Mr. *Hulugur* **Krishnamacharya**—" I support this proposition. We must try to bring our system to perfection. We want that our science of music should be recognised by all peoples and nations to be a perfect one."

Mr. N. S. Ramachandra Ayyar—"**Ramamatya** called this particular *Madhyama* referred to by the mover as *Chyuta Panchama*, but not a *vikrti* of *Panchama*. **Somanatha's** *Mrdu Panchama* is treated only as a variety of *Madhyama*, but he does not give it the name or the place of *Panchama*. **Pundarika** stated that the *Madhyama Grama* became extinct or obsolete and that all *ragas* current were derived from the *Shadja Grama*. **Tulaja Maharaja** deeply considered about the quality of the *Madhyama Grama ragas* and stated that this so-called *Chyuta-Panchama Madhyama* was a *sruti* less than *Panchama* and was not to be found in the *ragas* in practice in his time. **Ramamatya** also supports that view. Moreover, if we add a new *Panchama*, we will destroy the *Sa-Pa* relationship, the basic foundation of our music. These two (*Sa* and *Pa*) are perfect *svaras* or consonants which admit of no variety and if these are to be modified or disturbed, then it will not make for good music at all. We cannot destroy the age-long universally acknowledged relationship between *Sa* and *Pa*. It is indestructible and immutable."

Mr. P. S. Sundara Ayyar—"So many authorities have been referred to, but nobody spoke about **Matanga**. **Matanga** stated that only *Shadja Grama* is existing now. This proposed addition of new *melas* would do violence to *Shadja Panchama Bhava*. Considering all these circumstances, **Venkatamakhi** classified his *melas* and numbered them as 72. I am against disturbing the existing number of *melakartas*."

The President—"Mr. *Hulugur* Krishnamacharya says that he had read only half of his paper and explains that the other half contains anwers to all the points raised by the previous speakers. This question may be taken up after he finishes reading his paper tomorrow."

The discussion on this resolution was accordingly adjourned to the next day.

Pantuvarali

The Conference then resumed discussion on *Pantuvarali*.

The President—"As a result of yesterday's discussion we find that *Varali* has come into the place of *Subhapantuvarali*, that *Subhapantuvarali* in return came down to *Kamavardhani* and displaced it. We have now to find a local habitation for this *Kamavardhani*. That is how I understand the matter. I think it will be advisable first to discuss the textual authorities. My own opinion is that the name *Pantuvarali* has been in use for a long time. *Kamavardhani* is a comparatively new one; the name itself is not very pleasing. Now we have to decide whether *Pantuvarali* is a *janya* of *Subhapantuvarali* and if so, what are its *sancharas*, and also whether *Pantuvarali* and *Subhapantuvarali* are the same."

Mr. P. Sambamurti—"If we view the matter scientifically, we will have to hold it a parent *raga* and that it is not a *janya* (derivative). Both *Subhapantuvarali* and *Pantuvarali* are the same."

Mr. T. V. Subba Rao—"Both are the same."

Mr. S. Subrahmanya Sastriar—"Yes, I too think so."

Mr. P. S. Sundaram Ayyar—"I think that the present *Pantuvarali* is in fact *Kamavardhani*."

Mr. *Umayalpuram* **Venkatarama Ayyar, Messrs Ramakotayya Pantulu, Achyutarama Sastri, N. S. Ramachandra Ayyar, Sankara Ayyar,** *Nemam* **Nataraja Bhagavatar, P. G. Sundaresa Sastriar** and **M. S. Ramaswami Ayyar** were of opinion that the present *Pantuvarali* is the same as *Kamavardhani*.

Mr. *Hulugur* **Krishnamacharya** then sang a *varna* said to be in *Pantuvarali* in which *Sadharana Gandhara* occurred. So he said that *Pantuvarali* and *Kamavardhani* cannot be the same.

Mr. L. Muthiah Bhagavatar—"*Subhapantuvarali* and *Pantuvarali* are different. They are not the same."

Mr. T. V. Subba Rao—"*Subhapantuvarali* is the name given to the scale (*melakarta*) and *Pantuvarali* is the *raga* which results from using that scale."

Mr. S. Subrahmanya Sastriar—"*Mela* is quite distinct from *raga*. *Mela* was the name originally given to the various methods of arrangement of the frets on the *veena*. In the old days there were no fixed frets. The musicians were moving the frets as required according to the *raga* they wanted to sing or play. This process was called 'making *melam*.' This is what is called *melam*. *Melam* is thus quite different from *raga*."

The President—"The ascent and descent of *Pantuvarali* have been stated already, I think. Now we must decide whether there are any *visesha prayogas* (special usages). I would request *vidvans* to sing recognised compositions so as to bring out any special *sancharas*. I may also put a direct question. We are now singing a particular *raga* under the name of *Varali*. Is this *raga* really *Subhapantuvarali* or not?"

Mr. L. Muthiah Bhagavatar—"I will first sing both these *ragas* so as to bring out the difference. (He then sang **Sri Tyagaraja's** '*Noremi*'). This I have now sing with *Suddha Gandhara* pure and unmixed. If it is shaken a little, or articulated with some *gamaka*, it would appear, as if it proceeds from *Chatussruti Rishabha sthana*. (He next sang the *raga Subhapantuvarali* in the abstract, using *Sadharana Gandhara*). I am singing these two *ragas* in two distinct ways as I have just now demonstrated. So let it not be supposed that their individuality

suffered at my hands. As for this question re *Pantuvarali*, my opinion is that *Subhapantuvarali* is the *karta raga* but that *Pantuvarali* is a separate *raga*. We can say it is a *janya* of *Kamavardhani*. I shall sing it and illustrate the point." (He sang the abstract *raga* in which *Antara Gandhara* occurred).

The President—" This *Kamavardhani* is put as the 51st *Mela*. It is called *Kasiramakriya* by **Venkatamakhi**. Let us now discuss its *lakshana*."

Mr. P. Sambamurti—" All musicians are singing this *Pantuvarali* with *Antara Gandhara*. This is the established practice in the case of all *kritis* classed under the name of *Pantuvarali*. To avoid confusion, I would suggest that the *raga* may be called *Kasi-Pantuvarali*."

The President—" Now *Kamavardhani* is the 51st *Melakarta*. Some *kritis* in the *raga* named *Pantuvarali* are sung by me with *Sadharana Gandhara*. If, for instance, we are to accept *Sadharana Gandhara* as the correct *Svara* for *Pantuvarali*, what is to be done about the various *kritis* now sung with *Antara Gandhara* under the name of *Pantuvarali* ?"

Mr. Jayarama Ayyar of Kumbakonam (*Violinist*)—" In *Pantuvarali* *Sa-dha-pa* occurs as the characteristic *sanchara*. Its *Gandhara* is midway between *Sadharana Gandhara* and *Antara Gandhara*. (He sang a *keertana* of **Ramadas** in *Pantuvarali* beginning with the words '*Karuna Niku Napai*'). It will be observed that the *Gandhara* occurring in the *keertana* I have just sung is neither *Sadharana* nor *Antara*, but between the two. The usages of *Sa-dha-pa*, *Sa-sa-dha-pa* and *Pa-ma-ga-ma-ri* mostly predominate. So I suggest that it be treated as a *janya raga*. As for the *Mela* under which it is to be grouped, it depends upon the practice. People who sing it with *Antara Gandhara* may group it under *Kamavardhani*, and those that sing it with *Sadharana Gandhara* may class it under *Subhapantuvarali*."

Mr. L. Muthiah Bhagavatar—"There are several differences in *sanchara* between *Pantuvarali* and *Kamavardhani*. For *Pantuvarali*, *Sadharana Gandhara* should be used, and it has been so used for a long time. Just as in *raga Arabhi*, *Nishada* and *Gandhara* are simply touched but not emphasised, in this *raga* also, generally the *Gandhara* is not dwelt upon sufficiently long or with emphasis. If and when the musician dwells upon *Gandhara* with emphasis and length of time, it is *Antara Gandhara* that is generally met with. This *Gandhara* is used in conjunction with *Prati Madhyama*, its next *svara*. Of course, it is no doubt true that if we ask any musician to sing *Pantuvarali*, he will sing it with *Antara Gandhara*; *Sa-ni-dha-pa* is not generally used with clearness, the *Nishada* being only slightly touched. So I say that, strictly speaking, *Sadharana Gandhara* should be used for *Pantuvarali* and *Sa-dha-pa* is a frequently occurring *sanchara*."

Mr. T. L. Venkatarama Ayyar—"I searched many texts for the name '*Kamavardhani*.' The *raga* containing these *svaras* (the *svaras* allotted to *Kamavardhani*) is given different names in different books. In *Svaramelakalanidhi* of **Ramamatya** we see that the name of '*Ramakriya*' is given. In *Chaturdandiprakasika* of **Venkatamakhi** we find that the name of '*Kasiramakriya*' is given. **Tulaja Maharaja** gave the name of '*Ramakriya*' for this *raga*. This name '*Ramakriya*' seems to be coming down for a long time, and there is a song of **Sri Purandaradas** in *Ramakriya*, which has these particular *svaras* now allotted to *Kamavardhani*."

The President—" I would suggest that we may hear any *padams* of **Kshetragna** classed under *Pantuvarali* and see what usages are observable therein; for, these *padams*

represent the oldest known musical practice now available. We can then decide whether the *svaras* occurring therein tally with those of *Subhapantuvarali* or *Kasiramakriya*."

(Dr. Srinivasaraghavan then sang *Kshetragna's padam* beginning with the words '*Paditi Nenandu Bonu.*' In this song a *Gandhara* which is midway between *Sadharana Gandhara* and *Antara Gandhara* was found to occur. So also was the case in another *padam* beginning with the words '*Vaddante*').

Dr. Srinivasaraghavan—"I would suggest that this *raga* may be classed under *Subhapantuvarali.*"

The President—"But we cannot get over the fact that most of the musicians are singing this *Pantuvarali* with *Antara Gandhara.* So I would put the following question to the Conference:

Is the *raga*, which is at present called *Pantuvarali*, to be classed as a *janya* of the 51st *Mela*?"

7 *Vidvans* were in favour of *Sadharana Gandhara* and 10 were for *Antara Gandhara.* That is, the above question was not directly voted upon, although a majority were inclined to think it was a *janya* (derivative).

The President—"Now it is decided that this *raga* is a *janya*. We have to consider, of which parent *raga* this is a *derivative*, whether it is *Subhapantuvarali* carrying flat *Gandhara* or the 51st *Mela* (*Kamavardhani*) or *Kasiramakriya* or *Ramapriya* which takes *Antara Gandhara*. This *raga*, *Pantuvarali*, is one in which there are master compositions handed down to us by very great composers, and according to the existing practice, a large majority are using *Antara Gandhara*. We have now to decide the *Mela* of which *Pantuvarali* is a *Janya.*"

Mr. T. V. Subba Rao—"When a particular composition is sung with the flat *Gandhara* it should be classed under *Pantuvarali* and if it is sung with sharp *Gandhara* it should be put under *Kamavardhani.*"

The President—"But it is the practice that is the most important consideration."

Mr. T. V. Subba Rao—"We are not disputing the substance, but we are disputing only the name."

The President—"There is a difference in substance also."

Dr. Srinivasaraghavan—"I would ask for a poll."

Mr. T. L. Venkatarama Ayyar—"I move that the further consideration of this matter may be adjourned tomorrow."

Mr. M. S. Ramaswami Ayyar—"I second it."

Dr. Srinivasaraghavan—"I want a ruling from the Chair whether a matter can be adjourned, when a poll is demanded."

The President—"There is a feeling among the members of the Conference that the issues have not been clearly explained."

Dr. Srinivasaraghavan—"I want to know whether it is Parliamentary procedure to adjourn a matter when a poll is demanded. I want a categorical ruling from the chair on this point."

The President—"Taking into account the time already spent on this matter and also in view of the grand performance which is to be held in this very place within half an hour, I adjourn the Conference to meet again to-morrow at 12 noon."

There was a *vocal* performance by **Mr. Vidvan Tiger Varadachariar** followed by **Mr. Venkatrama Ayyar** (*Papa*) on the *Violin* and (*Palghat*) **Mani** on the *Mirdangam*.

(Ninth Day)

31-12-1932

The Conference re-assembled at 12 noon in the *special* pandal with **Mr. C. R. Srinivasa Ayyangar** in the chair.

Mr. Radha Madhava Row read a paper on '*Sahityam* and *Ganam*' and followed it by demonstration.

The President—" Yesterday we were discussing the *lakshana* of *Pantuvarali*. One *vidvan* asked for a poll being taken, but this could not be done for want of time. Another matter also could not be fully explained yesterday for want of time and it is this. **Sri Tyagaraja's** compositions were shown as *lakshya*. Now, is there any *kriti* composed by **Syama Sastri** in *Pantuvarali* which would also serve as a *lakshya* ? The Conference will be thankful if **Syama Sastri's** representative can throw any light on this point."

Mr. Syama Sastriar—" Yes, there is a *kriti* in this *raga* composed by **Syama Sastrigal** beginning with the words '*Karunajuda*' which takes *Antara Gandhara*."

Mr. T. L. Venkatarama Ayyar—" There is no *kriti* composed by **Dikshitar** under the name of *Pantuvarali*. There is a *raga* called *Kasiramakriya*, which corresponds in *svaras* to the so-called *Kamavardhani*. I may also point out that there is a *lakshana geeta* of **Venkatamakhi** in *Sivapantuvarali*."

The President—" I remember a song composed by a disciple of **Dikshitar** with the *mudra* '*Guruguhadasa*' with the name of *Pantuvarali* mentioned in the body of the song itself. Can any *vidvan* sing it ?"

Mr. L. Muthiah Bhagavatar—" Yes. There is a *kriti* like that composed by **Ponnayya**. It begins with the words '*Needu Padame Gati*'. (He sang this piece)."

Mr. P. Sambamurti—" Two points seem to emerge from this discussion. We may take it that in the old days *Pantuvarali* was sung with *Sadharana Gandhara* under the *melakarta Subhapantuvarali*. But subsequently it has come to be sung for a long time with *Antara Gandhara* by even very old *vidvans*. To avoid all controversy, I would suggest that the names of *Pracheena Pantuvarali* and *Naveena Pantuvarali* may be given to the two kinds of this *raga* (one with *Sadharana Gandhara* and the other with *Antara Gandhara*)."

Mr. Syama Sastri—" I want that the *raga* with *Antara Gandhara* should be called *Pracheena Pantuvarali* but not the other one."

The President—" I would suggest that for the old variety of the *raga* the prefix '*Purva*' or '*Purvi*' may be added, and for the recent variety the prefix '*Abhinava*' may be adopted."

Mr. T. L. Venkatarama Ayyar—" I suggest that *Subhapantuvarali* may be put as the 45th *Mela* and that *Pantuvarali* may be classed as a *Janya* of the 51st *Mela*, as it is now being sung with *Antara Gandhara*. If it is to be sung correctly, it should take the *Sadharana Gandhara*, and so there should be no difference between *Subhapantuvarali* and *Pantuvarali* in regard to *Gandhara*. There is no place for any compromise in this matter."

The President—" I would try to explain the position with regard to compromise. The *Pantuvarali* which is to be classed as a *Janya* of *Subhapantuvarali* is found only in *lakshana granthas* but we have no *lakshya* for it at present. The *Pantuvarali* which takes *Antara Gandhara* may therefore be put as a *Janya* of the 51st *Mela*. This is the compromise. The dispute is about the names. If we adopt the prefixes '*Pracheena*' and '*Naveena*,' there will again be a dispute as to which is to be treated as *Pracheena*, and everybody will claim his version to be *Pracheena*. One point I want to emphasise is that *Lakshya* is all important, whatever the

lakshana may be. **Venkatamakhi** himself admitted that our music is based on *Lakshya.* So I say that *Lakshya,* is all important and we will be well advised to go by *Lakshya.*"

Mr. T. V. Subba Rao—"I want that if the *raga* is sung with *Sadharana Gandhara* it should be called *Pantuvarali,* and if it is sung with *Antara Gandhara* it should be called *Kamavardhani.* Both are *Sampurna* and no question of *Janya* comes in."

Mr. *Hulugur* **Krishnamacharya**—"**Venkatamakhi** wrote about *Pantuvarali* in his **Chaturdandi Prakasika.** He must have incorporated this *melody* from the then existing practice."

The President—"I may suggest one thing. **Dikshitar** has given the name of *Kasiramakriya* for the 51st *Mela.* This seems a desirable name to adopt. The Conference may consider this point also."

Mr. V. Varaha Narasimhacharlu—"I move that *Pantuvarali* be classed as a *Janya* of the 51st *Mela.*"

This motion was duly seconded.

Dr. Srinivasaraghavan—"I move an amendment that the words 'if *Antara Gandhara* is used' be added to the motion moved by Mr. Narasimhacharlu."

The President—"The great majority sing it with *Antara Gandhara,* and in that case what necessity is there for this particular amendment?"

Mr. P. Sambamurti—"As regards the use of *Antara Gandhara,* the words suggested by Dr. Srinivasaraghavan, that is, 'if *Antara Gandhara* is used,' would imply a doubt as to the use of this note. But we are quite certain about it, that this particular note (*Antara Gandhara*) is actually being used. So I would suggest that after '*Pantuvarali,*' the words 'in which *Antara Gandhara* is used' be added. If the Doctor sticks to his opinion, it may be recorded as a dissenting minute. There is no doubt about the fact the name '*Pantuvarali*' has been coming down for a very long time. But at what period *Antara Gandhara* crept into this *raga* we do not know. There are many who support the use of *Sadharana Gandhara* while there are a larger number of others who urge that the practice is to use *Antara Gandhara.* So that there are two distinct opinions on this matter, and it would not be right merely to put this *raga* in the 51st *Mela,* as that would mean that it carries *Antara Gandhara* only, whereas, as a matter of fact, there are some holding the opposite view. So I think the words 'in which *Antara Gandhara* is used' are necessary."

This amendment fell through for want of a seconder.

The original motion of **Mr. Varaha Narasimhacharlu** that *Pantuvarali* ***be classed under the 51st Mela, was*** then put to vote and ***carried*** by ***11*** against ***5.***

Dr. Srinivasaraghavan—"I propose that *Pantuvarali* be classed under the 45th *Mela.*"

The President—"This cannot now be allowed as a separate proposition, as we have already passed the positive motion that *Pantuvarali* should be classed under the 51st *Mela.*"

Dr. Srinivasaraghavan—"I want it to be recorded that there is a *Pantuvarali* which uses *Sadharana Gandhara* and which comes under the 45th *mela.*"

The Conference agreed that this should be recorded.

The Conference also ***agreed*** that the current ***51st Mela*** is ***Kamavardhani.***

Saranga

The President—"There are differences of opinion as regards the constituent *svaras* of this *raga* and even regarding its *Mela.* I

remember an amusing incident which occurred in connection with this *raga*. There are some *keertanas* called *Adhyatmaramayana keertanas* in *Telugu*, and one of those *keertanas* is put under *raga Saranga*, in the printed book, and one musician sang it straightaway in *Madhyamavati* (as *Madhyamavati* is called *Sarang* in Hindustani music). So there are differences of opinion both in name and substance: There is a dispute about the *sanchara*, as also the character of the two *Madhyamas* occurring therein. The basis of this *raga* is afforded by the *kritis* of **Sri Tyagaraja**, '*Inta Bhagyamu*,' '*Nivadanegana*,' '*Ehi Trijagadeesa*,' '*Karuna Jooda*' etc., as also two *keertanas* of **Dikshitar**. There is a *varna* in *Thatchur* **Singaracharlu's** book, but it is incomplete. Let us try to see whether there are any *lakshana geetas* in this *raga*. I would ask **Mr.** *Hulugur* **Krishnamacharya** to say whether there is any *raga* in the north corresponding to this *Saranga*."

Mr. *Hulugur* **Krishnamacharya**—"Yes there is a *raga* called *Suddha Saranga* which corresponds to the *Carnatic Saranga*. Its ascent is *Sa-ri-ga-ma-pa-ni-sa* and its descent is *Sa-ni-dha-pa-ma-ri-ga-ma-ri-sa*."

The President—"Our *Carnatic Saranga* has the full complement of *svaras* in the ascent, whereas for this *raga* now mentioned, the ascent avoids the *Dhaivata*. So this *Suddha Sarang* does not correspond to our *Carnatic Saranga*."

Mr. *Hulugur* **Krishnamacharya**—"Then we have no *raga* in *Hindustani* music exactly corresponding to the *Carnatic Saranga*."

Mr. P. S. Sundaram Ayyar—"For our *Saranga* the ascent is full and the descent is *Sa-ni-dha-pa-ma-ri-ga-ma-ri-sa*".

Messrs Varaha Narasimhacharlu, *Nemam* **Nataraja Bhagavatar, M. S. Ramaswami Ayyar** and another agreed with this view.

The President—"Is there a *prayoga* of *pa-sa*".

Mr. T. V. Subba Rao—"Yes, there is. It is a *visesha sanchara*".

The President—"It would be useful if any *sancharas* not conflicting with the full ascent and descent are pointed out by *vidvans*."

Mr. Syama Sastri—"I cannot say whether it conflicts with the full ascent and descent. But there is a composition of **Syama Sastrigal** in this *raga* beginning with '*Sri Kamakshi Mampahi*'. (He sang this song). It will be observed that in no place is there any *Sa-ri-ga-ma sanchara*. So I think it is not *sampurna* (complete both ways)."

The President—"Does anybody know to sing the *kriti* of **Sri Tyagaraja** beginning with the words '*Karunajooda*' which is said to contain a *chitta svara* composed by the *Swami* himself? It will also be helpful if *Sa-ri-ga-ma prayogas* are shown in any of his compositions."

Dr. Srinivasaraghavan then sang **Sri Tyagaraja's** '*Ehi Trijagadeesa*.'

The President—"Is there any *vidvan* that can sing any **Dikshitar's** composition or any **Kshetraya** *padam* or **Dasar** *padam* in this *raga*? (None came forward). I know **Arunachala Kavirayar's** '*Enindamadikuri-ttai*' in this *raga*. The *mettus* of this and '*Ehi Trijagadeesa*' are the same. In both of them *Sa-ri-ga-ma prayoga* occurs. (He then sang the above song of **Arunachala Kavi**). Now, another point is that two *Madhyamas* occur in this *raga*. There is the authority of **Venkatamakhi** for the use of two *Dhaivatas* in some *ragas*, but there is no *raga* in which both the *Madhyamas* occur except this. These *Madhyamas* occur in the descent. In one particular combination *Pa-ma-ri-ga-ma-ri-sa* occurs; here the first *Ma* is sharp and the second, flat corres-

ponding to the *Varna-mettu* in the above *Kriti*. In the ascent, only *Prati Madhyama* occurs."

Dr. Srinivasaraghavan—" In the ascent *Prati Madhyama* occurs; and *Suddha Madhyama* occurs in the descent."

Mr. P. Sambamurti—" In the *prayoga Sa-ri-ga-ma-pa*, only *Prati Madhyama* occurs. But in the descent, when the grouping *Ri-ga-ma-ri-sa* is used, *Suddha Madhyama* occurs."

The President—" In *Goulipantu raga* we observe, particularly in the combination *Dha-ma-ga-ri-sa* that *Prati Madhyama* occurs. We have to see whether such usages are due to carelessness or are attributable to what I may call the law of least resistance. It is also advisable to decide the precise total value of the *Prati Madhyama* in such cases. The practice in the western countries may also be stated by **Mr. Sambamurti.**"

Mr. P. Sambamurti — " In **Scotch Music** there is *Prati Madhyama*. In the **Hungarian Music** they use what they call **Syncodra**; the major scale is not used. What is called *harmonical minor* (*Keervani*) is altered by changing the *Madhyama*. The original was used by the *gypsies*. *Prati Madhyama* is much used in the west. As regards this particular *raga Saranga*, *Suddha Madhyama* occurs in the descent in the grouping *Ri-ga-ma-ri-sa*. *Sa-dha-pa-ma prayoga* occurs frequently, the *Madhyama* in this case being *Prati Madhyama*."

The President—" There seems to be also a dispute as to whether *Saranga* is a *Janya* of *Vachaspati* or *Mechakalyani*. *Vidvans* may also throw some light on it. (There was no response to this suggestion)."

The *majority* was inclined to think that the ascent as well as descent was complete.

Mr. L. Muthiah Bhagavatar—" There are no doubt many *prayogas* of *Sa-ri-ga-ma*, but in this *raga* some *sancharas* alone are characteristic. *Sa-ni-dha-pa* does not occur generally but only *Sa-dha-pa-ma-ri-ga-ma-ri-sa* in the descent, the last *Madhyama* being *Suddha*. In the old days *Sa-pa-ma-pa-dha-ni-sa* was used in a **Dasar** *padam* beginning with '*Ninna Dhyannavakodu*'. (He sang this piece). In **Sri Tyagaraja's** *kritis* in this *raga* also some musicians use *Sa-pa-ma-pa-dha-ni-sa*. *Ri-ga-ma* was used, in one *kriti* of **Sri Tyagaraja** namely, '*Emi Dova Balku*.' (This was also sung by the Bhagavatar). In this *kriti Ri-ga-pa-ma-dha-pa-dha-ni-sa* is observable. So though I have no objection to this *raga* being classed as *sampurna*, I want it to be recorded that *Sa-ri sa-pa-ma-pa-dha-ni-sa* and *Sa-dha-pa-ma-ri-ga-ma-ri-sa* are its characteristic *sancharas*."

The Conference decided that *Saranga* comes under the ***65th*** *Mela*, that it is ***sampurna***—its *arohana* and *avarohana* being *Sa-ri-ga-ma-pa-dha-ni-sa* and *Sa-ni-dha-pa-ma-ri-ga-ma-ri-sa*—and that in the ***descent***, in th *prayoga Ri-ga-ma-ri-sa*, *Suddha Madhyama* is used. The most characteristic *sancharas* are: *Sa-ri-sa-pa* (long)-*ma-pa-dha-ni-sa* and *Sa-dha* (long)-*pa*.

Hamirukalyani

The President—" We shall first consider whether this is a northern *raga*."

Mr. *Hulugur* **Krishnamacharya**—" It is a northern *raga*. It starts with the *svaras*, *Ni-ri-ga-ma-ri-ga-ma-pa-ma-ga-ma-dha-ni-sa*, and the descent is *Sa-ni-dha-pa-ma-pa-ga-ma-ri-sa*."

The President—" As we have no *lakshana* of this *raga* given in any of our musical treatises, let us see what *svaras* our composers have used. This is said to be a *chaya raga* in which there are many *Suddha Madhyama prayogas*. This is called also *Hamiru* or *Hamviru*; apparently, this nomenclature is due to a northern *raga* being written in our own language. This is said to be a *sampurna*

raga. All the three composers (**Sri Tyagaraja, Dikshitar** and **Syama Sastri** have given us songs in this *raga.* We may hear these *kritis* and then try to arrive at the *lakshana.*"

Dr. Srinivasaraghavan sang **Sri Tyagaraja's** '*Manamuleda*' and Mr. Syama Sastri sang his ancestor's '*Venkatasaila Vihara.*'

Mr. L. Muthiah Bhagavatar—"This *raga* has the full complement of *svaras* both ways like *Bhairavi, Manji* and *Husseni.* This is admittedly a northern *raga* which is sung very well in the north and its characteristics can be perceived from the way in which it is actually sung rather than from *svaras.* To bring out the *raga bhava* the *prayogas Sa-ri-sa-pa-ma-pa-ma* (long)-*ga-ri-sa* and *Pa-ma-pa-dha-ni-sa-dha* (long)-*pa-ma-ga-ma-ri-sa* lend themselves easily. In the ascent *Dha-pa-ni-dha-sa-ni-ri* (long)-*sa* would bring out the *raga bhava.* The *chaya* of this *raga* is perceivable and is obtained by a long use of the *Madhyama* and also at times *Dhaivata.* See for instance, *Dha-pa-ma-pa-ma* (long) and *dha* (long)-*pa-ma-pa* and *Sa-pa-ma-pa-dha* (long)-*ni-sa* which are frequently used for this *raga. Pa-ma-ga* (long)-*ma-ri-sa* is also an important *sanchara*; in this *Suddha Madhyama* only is used. In the descent *Pa-ma-ga-ma-ri-sa* is a characteristic *sanchara.*"

Mr. T. V. Subba Rao—"I would say that *Madhyama* is made to come from the *Panchama sthana*; it is always so used as not to touch the *Gandhara.*"

Mr. L. Muthiah Bhagavatar—"In the descent *Suddha Madhyama* no doubt occurs and it can be used without touching the *Gandhara.*"

Mr. T. V. Subba Rao—"Is it not the case that the *Madhyama* which comes from *Panchama*, in the usage *Pa-ma*, is *Prati Madhyama* and the *Madhyama* which occurs in the *prayoga Ga-ma, Suddha Madhyama*?"

Mr. L. Muthiah Bhagavatar—"In the grouping *Pa-ma-ga-pa-ri-sa* which occurs in **Sri Tyagaraja's** '*Ni Dasanu*' the *Madhyama* is *Suddha.* (He sang this song to illustrate his point). We can use *Pa-ga-ma-ri-sa* also."

The President—"There is a doubt among musicians whether this *kriti* '*Ni Dasanu*' is in *Hamiru Kalyani* or in *Yamuna Kalyani.*"

Mr. T. V. Subba Rao—"I cannot say anything about that, but my view is that in this *raga*, the *Gandhara* is not long but only *alpa* or shadowy."

On further consideration ***it was noted*** that its *Arohana* and *Avarohana* are *Sampoorna*; but the characteristic *Sancharas* are *Sa-ri-sa-pa-ma-pa-dha-ni-sa, Dha-pa-sa-ni-ri-sa, Pa-ma-ga-ma*(long)-*ri-sa* (when it takes *Suddha Madhyama*). *Pa-dha-sa* (long) is a frequent *prayoga.* It is a *Janya* of the 65th *Mela.*

Yamuna Kalyani

Mr. *Hulugur* **Krishnamacharya**—"This is a *sampurna raga* with full ascent and descent. But in the descent, we see *Sa-ni-dha-pa-ma-ga-ma-ga-ri-sa.* In this, both the *Madhyamas* occur but not side by side."

The President—"Is there anybody that can sing any of **Sri Tyagaraja's** compositions in this *raga*? '*Haridasulu Vedale*' is in this *raga.*"

Mr. Rajagopalachariar—"I heard this *kriti* sung by the **President** in *Kalyani.*"

(Mr. *Umayalpuram* Venkatarama Ayyar then sang '*Haridasulu Vedale*' in *Yamuna Kalyani* and said that *Sa-ri-ga-pa-dha-sa* occurred in it).

The President—"I heard '*Manamuleda*' sung in *Yamuna Kalyani.* **Mr. Krishnamacharya** is an authority on this *raga* and I would request him to enlighten us by singing any *Drupad* or other composition in this *raga* sung in the north."

Mr. *Hulugur* **Krishnamacharya**—"There is a *Drupad* in *Yaman*, the name by which this *raga* is known in the north, and this *Drupad* is the authoritative basis from which to determine the *sancharas* of this *raga*." (He then sang '*Parabrahma*' in *Yaman*. He also sang '*Vitthalaranga*' in *Hamir*).

The President—"**Dikshitar** has a composition in this *raga*. Will anybody sing it ?"

(Mr. T. L. Venkatarama Ayyar sang '*Jambupate*'.)

The President—"I remember some *vidvan* expressed a doubt whether the northern *ragas* can be adopted here or brought into the *Carnatic* system without doing violence to their form. This *kriti* is an evidence that the doubt has no strong basis."

Mr. L. Muthiah Bhagavatar—"The *svarupa* for this *raga* is *Kalyani*. It is a *Bhashanga raga*. *Sa-ri-ga-pa-dha-sa* is its characteristic ascent. *Sa-ni-pa-dha-ni-sa prayogas* are also frequent; but even if *Ma-pa-dha-ni-sa* is used, the *raga chaya* is not disturbed on that account. We see also the usage of *Sa-ni-dha-pa*, but the descent generally takes *Ma-ri-sa*. We do not see any difference between *Yaman* of the north and the **Dikshitar's** *kriti* just now sung. I shall sing a *Drupad* in *Hindustani* which is similar." (He sang the *Drupad* beginning with the words '*Dhittar*.')

Mr. T. V. Subba Rao—"I am inclined to think that the *Dhaivata* should be given prominence to bring out the *chaya* of this *raga*."

No final and ***definite conclusion was arrived at*** by ***the Conference*** as the *lakshana* of this *raga* was apparently not generally known among the *vidvans* so as to enable them to speak with directness and precision on the matter.

It was noted that the ordinary *Sancharas* are *Sa* (long) *ga-pa-dha-sa* and *Sa-ni-dha-pa-ma-ga-ma-ri-sa*. It takes *Suddha Madhyama* in *Ga-ma-ga-ri-sa*. *Sampoorna prayogas* are also admissible. It is a *Janya* of the *65th Mela*.

The President—"Tomorrow the Conference will meet at 12 noon. First, there will be reading of papers and then some other non-controversial matters will be placed before the Conference. The Conference will conclude its labours tomorrow at about 2 p. m."

Mr. V. Varaha Narasimhacharlu—"I propose a hearty *vote* of thanks to our revered chairman **Mr. C. R. Srinivasa Ayyangar** for having so ably and tactfully conducted the proceedings, that we have been able to finish the discussions within a short time."

Mr. T. L. Venkatarama Ayyar—"I heartily associate myself with what has been stated by my friend. Mr. Srinivasa Ayyangar has reconciled all differences among the *vidvans* present here and conductd the proceedings smoothly and well."

Dr. Srinivasaraghavan—"I heartily agree. There is no doubt about his ability."

Mr. L. Muthiah Bhagavatar—" Mr. Ayyangar is an authority on music in South India. I must confess that hitherto I was somewhat angry because he did not attend our conferences up to now. But seeing the way in which he conducted the proceedings during the last two days, I must say that I am now thoroughly satisfied. He has justified his position as an authority in Carnatic music."

The President—"I thank you all for the good words said of me, which, I hope to deserve. I have no doubt that the **Goddess Sarasvati** is present in this august assembly of *vidvans* and experts. I pray that She may bless us so that we may re-assemble with renewed vigour and enthusiasm next year." (*Cheers*).

The Conference then rose for the day. In the evening there was a *vocal* performance by **Mr.** *Chembai* **Vaidyanatha Bhagavatar**

accompanied by **Messrs.** *Erode* **Viswanatha Ayyar** on the *violin* and *Palghat* **Mani** on the *mridangam*.

(Last day)

1st Jan. 1933

The Conference met at 12 noon on Sunday the 1st January 1933 at the special pandal. In addition to those who were usually present at the Conference daily, the following were also present *viz.*, Srimati C. Sarasvati Bai and Mr. V. Appa Rao.

Mr. T. S. Rajagopala Ayyar—"Ladies and Gentlemen, I have received a letter from one Mr. Subrahmanya Ayyar expressing his desire to sing before the Conference a few *Tamil* songs composed by him, which are translated from *Gita Govinda*. He may be permitted to sing some of these songs."

On the gentlemen assembled there signifying assent to the demonstration of a few songs, **Mr. Subrahmanya Ayyar** and a friend of his gave a demonstration of *two* select songs, from the compilation in *Tamil* of *Geeta Govinda*, one in *Raga Todi* and another in *Raga Sankarabharana*.

Mr. G. Krishna Ayyar of *Manakkarai*, Tinnevelly District, then read a paper on '*Talas*' accompanied by demonstrations here and there, in a few places.

Mr. L. Muthiah Bhagavatar—"Gentlemen, this is the first time that a paper on *Talas* is read in this Conference. Mr. Krishna Ayyar has demonstrated some minute points very well. I take it that this will be the first of the occasions when we are to have such demonstrations and discussions on *Talas* and that more will surely follow in the coming years. I only request that sufficient encouragement should be given to this aspect of music. I also hope that the Conference next year would seriously take up for consideration some of the *talas*, just as we are considering *ragas* now."

The President—"On behalf of the Conference, I thank the gentleman for the paper he has read. Let us all hope that this subject will be taken up next year by this Conference."

Qualifications of Music Teachers

Mr. V. Varaha Narasimhacharlu of Cocanada moved the following resolution :—

"That this Conference requests the Government, the local bodies and other educational authorities to appoint, as music teachers, only those persons who have qualified themselves in recognised musical institutions."

"Gentlemen, the object of this resolution is this : there are many institutions in this presidency like the Madras University and the Annamalai University, where students can qualify themselves in music. The local bodies are now appointing all sorts of untrained musicians as teachers in the schools managed by them. It is only proper, when qualified teachers are available, that the authorities, concerned, should take steps to appoint only trained teachers in preference to the untrained ones. I accordingly move this resolution for the acceptance of the Conference."

Mr. T. L. Venkatrama Ayyar seconded the resolution.

Mr. P. S. Krishnaswami Ayyar of Chalapuram—"Ladies and gentlemen, although I accept the underlying idea of the resolution, I am not for it now, for this reason. As a result of the spread of music education within the last few years, more and more music schools are likely to spring up in different parts of the province in the near future, and we will require good musicians to take up the posts of teachers in those schools. We all know that certain restrictions in regard to educational qualifications are now placed in both the Universities on the students that take to

this music course. If we pass this resolution now, it will mean that only such students as possess those educational qualifications and complete their music courses in these institutions, can be appointed as music teachers in the schools maintained by the local bodies. As I said, there will be a large demand for music teachers and it will be impossible for us to find the teachers with the necessary qualifications. I therefore move an amendment that the words, *'wherever possible'* be added after the words '*music teacher*'."

Mr. L. Muthiah Bhagavatar—" I second the amendment and, in doing so, I want to add only one word. Having regard to the fact that people with S.S.L.C. qualifications alone are admitted to the music courses in the two Universities, unless this rule is relaxed and people with less educational qualifications are admitted to the music courses in the Universities, I am afraid there is no chance of our being able to get, in any large number, in the near future, qualified music teachers. I am, therefore, of opinion that even those that get training in music in their own homes, should be admitted into these institutions, irrespective of qualifications.

Since its inception, this **Academy** has done many good things in the field of music ; for it started a **Music College** of its own, and soon after, the **University** started a **Diploma** course also. The Music College attached to this Academy, spends most of its energies in training people who will be easily fit to appear for the Diploma course in Music, without any further training in the University classes. Having regard to these facts, we should take the opportunity, in passing this resolution, to impress upon the Universities the necessity of admitting students, irrespective of their educational qualifications."

Mr. V. Appa Rao—"It is a well-known fact that *pandits* of the old type are much better than the present-day *Siromanis*. We must be very careful in discussing this resolution. The result of passing this resolution will be to shut out many qualified people from becoming teachers in music schools. I think we should try to avoid such a situation."

Mr. P. Sambamurti—"Apart from that, Mr. President, if this resolution is passed and if it is accepted, the services of all the untrained teachers at present in the employ of the local bodies will be dispensed with."

Mr. V. Appa Rao—" I do not think there is any necessity for a resolution like this at all. We cannot expect the Government to act according to the principles laid down by this Academy."

Mr. V. Varaha Narasimhacharlu—" My intention is not that the present teachers should be sent out. I am anxious that hereafter untrained musicians should not be employed as music teachers, and that greater encouragement should be given to those who pass out of the recognised music schools."

Mr. L. Muthiah Bhagavatar—" I do not think there can be any harm in our saying what we want to. After all, the Government may not say *ditto* to what we say ; and if they are going to do that, why was the Music Teacher's post taken away from the Queen Mary's College ? Therefore, there can be no objection to our saying what we feel."

Mr. V. Varaha Narasimhacharlu—"The only result of this resolution will be that a large number of students will join the music schools, and that should be a welcome feature. I appeal to you all to see that this resolution is passed."

The resolution, as amended, was put to the house and lost.

Gramas and Murchanas

Mr. *Hulugur* **Krishnamacharya** then read his paper on '*Gramas* and *Murchanas.*'

Mr. Narashimhacharlu's paper on "*The System of Indian Ragas*" was taken as read.

At 2·15 p.m. **Mr. T. S. Rajagopala Ayyar** moved "that the Conference do adjourn." The motion was duly seconded and put to the house and carried.

(***The resolution*** which was left undecided on the 30th Dec., *viz.*, that the ***number of melas*** should be ***increased*** from **72** to **108**, was treated as having been ***talked out***).

The Chairman's concluding speech

The President (who on rising was garlanded) said—"Ladies and gentlemen: this year, in this Conference, we have all joined together and discussed in detail, many resolutions and intricate points with great patience and at great inconvenience to many of the *Vidvans* assembled here. Many of you have come from long distances and taken part in the debates. To them I extend my thanks, on behalf of the Academy.

Gentlemen, when I was asked to preside over this year's conference, I felt that a great burden was placed on my shoulders. I was wondering how I could bear the responsibility; but when I was assured of the help of all the *Vidvans* assembled here, I readily consented. During the discussions on all these days, some gentlemen might have felt that I let them down while I encouraged others; some others, might have been dissatisfied with me for other reasons, and so on. I earnestly appeal to them now to forget these incidents and excuse my shortcomings. Such differences as were found to exist, were quite natural, and must have been based on individual experience and the kind of training received in earlier times. All the *ragas* mentioned in the *agenda* could not be discussed for want of time; we have come only up to *Yamuna Kalyani.* I once again thank all of you, for the help you have rendered me all these days, and I thank the Academy for the honour conferred on me this year.

Mr. P. G. Sundaresa Sastriar has mentioned many ways in which reform can be carried out with reference to pronunciation, etc., of the many songs. We should all thank him for it. **Mr. Raghavan** (of the Madras University) gave us a lot of information in regard to many writings, their meanings, etc., We are all indebted to him for it. **Mr. Ramakrishna Ayyar** read a paper the other day, on the increase in the number of *melas* from 72 to 108. As we have no time now to come to a decision on the question, it may be taken up next year and discussed fully. Our thanks are due to him for bringing up the question before the Conference. Then again, **Mr.** *Hulugur* **Krishnamachariar** read a lengthy paper on *melas.* He has made a *thorough* research into the subject and has taken great pains to collect all possible information on the subject. It is a very useful paper, treating about a rare subject, and we are very thankful to him. **Mr. Subrahamanya Ayyar** has translated into *Tamil* **Sri Jayadeva's** *Ashtapadis* from *Girvana Bhasha* without the *bhavam* being affected even in the slightest degree. The translation is rendered in easily readable style. Our thanks are due to him for giving us the benefit of his labours. **Mr. Krishna Ayyar** of *Manakkarai* has taken a lot of trouble in making a research into the question, of *talas.* He also demonstrated before us to-day one or two items. We all hope that, in future, other *vidvans* will take up this subject and give us the benefit of their views. We have also passed resolutions about *Bharata Natyam.* They were important resolutions. Dr. Krishnaswami Ayyangar, Mrs. Jayarama Ayyar, Mr. C. N. Muthuranga Mudaliar, Mr. K. V. Krishnaswami Ayyar

Mrs. M. R. Ramaswami Sivan and many other learned gentlemen and ladies were present that day and gave us great assistance, in passing the resolutions unanimously. Our special thanks are due to them also. You all know that **Syama Sastrigal** is one of the *musical trinity* of South India. We were all very glad to see his great-grandson in this Conference the other day; he helped us much during the discussions on certain *ragas*. We are very much obliged to him also.

Let me thank you all, once again, ladies and gentlemen, individually and collectively, for the immense help you have given me and for making the Conference a success."

Vote of thanks

Dr. U. Rama Rau—"**Vidvan Tiger Varadachariar**, *Sangeeta Vidvans*, Ladies and Gentlemen, it is now my privilege to propose a hearty *vote* of thanks to the President of the Conference. He presided over the daily meetings all these seven or eight days, with a good deal of anxiety, trouble and self-sacrifice. He was able to get through a major portion of the work in a very short time, giving attention to every point that was raised. This year we have done something more than we could do last year; but we have yet to do a lot. I trust, the next Conference will settle all the points that were left unsettled in the previous Conferences and in this year's. On behalf of the Music Academy, therefore, it is my great privilege to offer a *vote* of thanks to our revered President. During the one or two days that the President could not preside over our deliberations, our friend **Mr. C. R. Srinivasa Ayyangar** was good enough to preside and he conducted the proceedings with great ability. Our thanks are therefore due to him.

Gentlemen, the whole success of the Conference is undoubtedly due to you, *Vidvans*; but for your co-operation, but for the trouble you have taken in coming here, hundreds of miles away from your homes, and placing before the Conference, your views on current topics of music, I do not think it would have been the great success that it has been. We, members of the Academy, have tried our best to see that you were lodged well and that your comforts were well attended to. But most of you are well-known to Madras and stopped with your friends. We are only sorry that we were not able to give more comforts during your stay here. I trust you will kindly excuse any shortcomings on our part and take our will for the deed. We thank you again, for your co-operation. There is one difference between other *Sangeeta Sabhas* and this Music Academy. If you take away the *vidvans* from this Academy, it will collapse like a pack of cards. The *vidvans* are the very prop of this Academy; and so, I cannot impress upon you too strongly that all the good name, pomp and stability, that the Academy is enjoying to-day, is due entirely to your hearty co-operation and the trouble that you take, at great self-sacrifice, in coming forward to help us with your views and advice.

As you all know, our music is going down. We have become degenerated in so many respects, in politics, in science, in many matters. The great art of music also has gone down, and it is a great credit that you *vidvans* have taken the trouble to come here and co-operate with us in reviving the art.

Another thing that I want to refer to is a sort of complaint, and there is no other place where I can make that complaint. That is, that the *artiste vidvans* are giving us a lot of trouble. Of course, nobody has any control over them. The Music Academy exists for the sake of people who are fond of music; the members of the Academy join together

and choose the Executive Committee. The Executive Committee is doing its best to improve the tone of music and all things connected with the art of music. Each one of us here has got his own profession to attend to; there are lawyers, advocates, medical practitioners, merchants, officers and so on among us. We all, individually, do not derive any benefit by convening such conferences as these; but we all love music and musicians. It is for that reason, that we are trying our best, through the efforts of enthusiastic young men in our midst, to bring music to a higher level of efficiency, than what it is now in. Somehow or other, the public, have begun to think that we are making good money by having these performances and shows. I may assure you, gentlemen, we are earning only enough to make both our ends meet. Even the other day, **Rajah Sir Annamalai Chettiar** said 'I know these artistes are giving performances here for nothing.' I immediately told him it was not so. We are giving them certain standard fees; and in spite of that, the musicians are giving us a good deal of trouble. If we write to them, they won't send us a reply; if we want a programme, they won't send us one; in these and other ways, they give us any amount of trouble. But, at the same time, I may assure you that the amount of trouble that we undergo is nothing, when compared to the results that we obtain. My main object in bringing this to your notice is this: after all, these shows are not intended purely for us; personally, we do not get any benefit. When these artistes are requested to give performances, they begin to think that they are obliging the President or some other member of the Academy. Even those men who are enjoying a top position in the profession, begin to think like that and public criticism sometimes is so great that the members of the executive Committee, some of whom are influential gentlemen, have to appeal to the artistes and request them to maintain our good name. I know, on occasions, there may be good reasons for any delay; but we feel it all the more, when people begin to say all sorts of things. Therefore, I appeal to the *Vidvans* here, who have some influence with these artistes, to request them to co-operate with us to a greater extent. They should think it is an honour to them to come and give performances before big appreciative audiences in this Conference, consisting of three or four thousand people. And from a professional point of view also, they will get a good name. In certain cases, these artistes also demand exorbitant fees for their performances, which we are not in a position to pay. Ladies and gentlemen, as you all know we have a big white elephant to maintain—the **Music Journal**. Every one is agreed that the Journal should be continued. Another expensive department is the **Teachers' College of Music** that we have recently opened. These two items in themselves cost us a good deal of money.

When speaking about the Music Journal, I must appeal to the *Vidvans* to continue their co-operation. The Journal cannot exist even for a day unless the *Vidvans* take interest in it and keep it alive. Most of you, *Vidvans*, have retired from the profession and I appeal to you to take an active interest in the Journal and give us all possible help.

I am very glad, gentlemen, that this Conference has passed a resolution that the art of *dancing* should be revived and encouraged. Although some of us have long been of the opinion that the art should be encouraged, we did not want to give expression to our views until the Conference has had its say on the matter. I may now assure you, and through you, the public, that the Music Academy will do its best in this direction.

The success of this Conference is entirely due to our young volunteers headed by **Mr. Seshagiri** and **Mr. Kalyanam.** It must be said that the arrangements this year, have been much better than last year; especially on the day when sister Sri Saraswati Bai performed a *Kalakshepam*, there was an unprecedented crowd of ladies, who had to be accommodated in practically two-thirds of the pandal, while the men had to be crowded into a very small space. Apart from attending to the huge crowd, the volunteers had on that day another responsibility also, that of taking care of the children and they discharged that duty very well. To that extent, our young friends have devoted themselves heart and soul at great inconvenience. Some of them might have been anxious also, while on duty, to hear music; but yet they were at their posts without grumbling and made no complaint.

I must not also forget to mention the enormous interest taken by our friend **Mr. T. L. Venkatarama Ayyar.** He was, so to say, the Private Secretary to our President. I must thank also our two friends, **Mr. Sripada Ramamurti Pantulu** and his colleague **Mr. G. Rangachari**, who have been reporting the proceedings daily. I may also say, that, but for them, the newspapers would not at all have been in a position to publish even summaries of our proceedings.

I want to refer also to the question of recording music. At present, we all know, there is no *system* by which the gramophone companies record the songs of musicians. They make no choice in the matter and anybody who goes to them and wants his song to be recorded, has the thing done. We are all anxious that bad music should not be broadcasted. So far as the Music Academy is concerned, we won't encourage the recording of bad music. I therefore bring this point to your notice, so that this subject may receive proper attention at your hands at future conferences.

Similarly, in regard to broad-casting, the Madras Corporation takes some care in choosing people for singing at the Radio. No doubt formerly, the artistes were not up to the standard, but since we began to co-operate with them, in selecting the proper men, the broadcasting service has improved to a great extent. If all the *Vidvans* here would only co-operate with us in this matter also, I am sure the service will be still further improved. It is generally admitted that this Corporation broadcasting service is educating the public in music to a great extent, and it is due, in a large measure, to the help we have received at the hands of the *Vidvans.*

Another important matter that I want to bring to your notice is this: we have passed a number of resolutions up to now. One of them is that the harmonium should not be used during the performances; but yet I see only a few musicians have discarded it. I request you all to see that the resolutions which you yourself pass, are given effect to by your colleagues in the line.

The Music Academy has recently opened music schools in different parts of the city but the music teachers available are however few. The Music Academy has a Teachers' College of its own, and the teachers undergoing training there, are engaged for taking classes in these music schools. This is only a drop in the ocean. I am anxious that all the *Vidvans*, when they go back to their places, should start schools where music will be taught scientifically.

I once more appeal to you, to induce the *Vidvan* artistes to co-operate with us in a greater degree, to help us in every possible way, in arranging performances, in fixing their remuneration in time, in sending their programmes well early and helping us in many other respects. On behalf of the Music

Academy, I again thank you for all the help you have rendered us.

Before closing, I should not forget to mention that the **Corporation** authorities have been very kind to us. They have given us this site free of any tax and they have placed their Park Superintendent, practically at our disposal. He has rendered us yeoman service. We must therefore be thankful to them."

Mr. L. Muthiah Bhagavatar—" Ladies and gentlemen: As usual, we owe this Conference to the enthusiasm of the members of the Music Academy and it has been a great success. I should think that it has achieved greater success this year, than in previous years; we found this year, greater co-operation among the *Vidvans*. It is not a small thing, that a *ragam* like *Desya Todi* was discussed and that some decision was arrived at. In connection with the discussion on that *ragam*, I had to change my own opinion as a result of the convincing arguments advanced by the other *Vidvans*. It is a matter for gratification, that similar decisions were arrived at, after full and frank discussion, on several other *ragas*. I am glad to say, that during the discussions, although there were acute differences of opinion, there was complete co-operation among the *Vidvans* and much respect for honest differences of opinion, which is so essential to the smooth working of a great institution like this Music Academy.

Gentlemen, there are occasions when one has to find fault with oneself. I am deeply grieved to say that the great *Vidvans*, who gave performances in this hall all these days, did not attend the meetings of the Conference which were held daily. So far as I know, **Mr. Sanjeevi Rao** was in our midst one day. Some of us are old people and cannot, for reasons of health, afford to stop here for long hours; but, if in spite of inconvenience, we have attended the meetin gs every day, it is due to the fact that we take a good deal of interest in the art. Although we are aged people, we would like still to learn something from others. I would therefore appeal to all those *Vidvans*, to attend the meetings of the Conference regularly and to give us the benefit of their expert views on all matters coming up for discussion. **Mr. Jayarama Ayyar** (*Violinist*) was present here, I think, on two days, and our special thanks are due to him.

When an artiste has consented to give a performance on a particular day, he must see that he sticks to it; but, if by chance, by force of circumstances beyond his control, he is unable to come, I request the Music Academy to excuse him. Of course, I do realise that the audience will be disappointed; but that is a matter which cannot be helped.

Many *Vidvans* have come here at great inconvenience from long distances and taken great interest in the discussion on *ragas*. They are our guests; it is they, who are responsible for the many decisions we have come to. Many of them also gave performances on certain days. To one and all of them, our thanks are due.

We all know that **Dr. Rama Rau**, the President of the Academy, has taken the huge responsibility of organizing the Music Conference. Let us examine why he should take so much interest in this Academy and this Conference. Surely, he is not going to be benefitted by this. Because he knows that music is the *jeevatma* that keeps the *jeevan* going, he takes so much interest. As everybody knows, he has placed at the disposal of the Academy, a big building and he has helped the Academy in many ways. I do not know what we can do for him in return: let us all pray that, in the next *Janma*, we should be born as his children and do what we can to make him happy.

There are two great responsibilities which the Academy has undertaken. One is the

conduct of the **Journal** and the other is the maintenance of the **College**. We are not flushed with finances; I therefore take this opportunity to appeal to all rich people, interested in the art of music, to help us with liberal donations.

Let me also join Mr. Rama Rau in conveying our appreciation of the unselfish services of our President **Mr.** ***Tiger*** **Varada Chariar**. He is a great man, not only in learning but also in patience. Such patience is very rare. His name itself is *Tiger*; I thought he was a *tiger* in everything, not in music alone. I am now in a position to say, that he is just the reverse in temperament, he is the very embodiment of patience itself. He has given us this opportunity to come into close contact with his great qualities, and we should congratulate ourselves that we were able to get him as our President this year. He conducted the proceedings of this Conference with such great ability that I have begun to wish that he should be our President year after year. Similarly, **Mr. C. R. Srinivasa Ayyangar**, who acted as our President on two days, when our President could not attend, displayed great tact and ability, and I would even go to the extent of requesting you all to elect him as our President for the next year. The success of this Conference is due not a little to the efforts of **Dr. Rama Rau**. Let us pray to God Almighty that he should be blessed with long life and prosperity and continue to cherish the same love for the art of music as he has been doing all these years." (*Cheers*)

Mr. T. S. Rajagopala Ayyar—" Gentlemen, permit me to make a few remarks on this occasion. I, as Joint Secretary of the Academy, personally know what great services our President **Dr. Rama Rau** has done and is doing for the Academy. As you heard just now, the building in which the Music Academy is located is his. Our intention is, with the kind consent of the Corporation authorities, to erect, a *pucca* building in this very place, where we can hold our annual Conferences and performances. Until we are in a position to do that, **Dr. Rama Rau** will have to lend his " **Gana Mandir** " to us. But for his energising influence, I am sure no conference would have been held—it would not have been possible at all. He is the mighty man behind the screen. There is another gentleman also, **Mr. T. V. Subba Rao**, who is the very life of the Music Academy. The very fact that he is a member of the Academy brings us a good name. He is an expert in music; he is very well versed in the theory of it. It is he who edits the *Journal* for us and brings the great reputation which the Academy already enjoys. Another friend who is here, **Mr. T. L. Venkatarama Ayyar**, is not only an expert Advocate, he is also an expert in music. There is also **Dr. Srinivasa Raghavan** and there are other experts. That all these gentlemen are members of the Academy is a sufficient indication that the Music Academy will attain a higher status as the years go by.

In regard to the model performances conducted under the auspices of the Academy, it is usual for us to take the opinions of the *Vidvans*. We did so this year; and some of the *Vidvans* are of opinion that unless the *sahityam* is well brought out, the ordinary layman may not be able to appreciate the songs. The beauty of the song lies in bringing out the *sahityam*. I trust this will be borne in mind by the artistes.

Gentlemen, before concluding, I must thank you all for taking so much trouble in travelling long distances and attending this Conference, at great inconvenience. On behalf of the Music Academy, I extend my cordial thanks to one and all of you for your whole hearted co-operation."

Mr. T. S. Tiruvenkata Chariar (*In Tamil*)—"Before the Conference adjourns, Mr. President, with your permission, I wish to say a few words:

Generally, our Annual Conference lasts for about ten days and during those days, we all of us come into close contact with one another only for about thirty hours. I have noted that many gentlemen come late—of course I speak of those who care to attend our meetings—and that many others come day after day, without the necessary material for any discussion they might wish to carry on any subject, with the result that the subject has to be postponed. This only shows lack of sufficient interest; I appeal to the *Vidvans* to take greater interest in the proceedings.

Another small point I wish to refer to is this: Our Conference takes up, for detailed consideration, certain *ragas* on each day and after full and frank discussion, comes to a certain decision on them. No doubt, in regard to every decision, there is a majority and a minority; but once the decision is come to, we, as members who are responsible for such a decision and as forming part of the Conference, should adhere to it. I refer to this because, I was grieved to hear the other day, that a gentleman who voted for a particular decision one day, was telling his friends that he was not a party to it etc. However expert a gentleman may be, he must certainly be inferior to a body consisting of himself and many others like him. I am sure, therefore, you will all agree with me, when I say that such a propaganda is very uncharitable to the Conference itself. (*Applause*)

Although this year the amount of work done during the thirty hours' sittings is quite satisfactory, as compared with the work done during the previous years, I should still appeal to you to see, when you all assemble here by this time next year, that more substantial work is turned out."

Gayanapatu Keertanapatu Srimati C. Sarasvati Bai then sang a *Mangala Slokam*, after which the Conference dispersed.

"*Music is no place for a democracy. Let us have a few dictators.*"

Sir Henry Wood

THE SCALE OF NOTES FOR SAMA GANA
(सामगान)

BY
MR. S. SANKARANARAYANAN,
Superintendent, Accountant General's Office, Madras.

सामवेदे तु वक्ष्यामि स्वराणां चरितं यथा ।
सप्तस्वरास्त्रयो ग्रामा मूर्छनास्त्वेकविंशतिः ।
ताना एकोनपञ्चाशदित्येतत्स्वरमण्डलम् ॥ —नारदशिक्षा ।

In this note, I restrict myself to an examination of the scale of seven *svaras* and their relative श्रुतिs taken by them in सामगान. The seven *svaras* in सामगान are named क्रुष्ट, प्रथम, द्वितीय, तृतीय, चतुर्थ, मन्द्र (पंचम) and अतिस्वार. They (the *svaras*) are indicated in सामन्s by the numerals 1 1, 1, 2, 3, 4, 5 and 6 respectively, being noted just above the text as shown below:—

4 5 2 1 3 2 3
ओग्नीः । वृत्राणि जंघनात् - औ हौ हो

3 5
होs 2 3 4 वा..

4 5
होs 5 तोs 6 हा इ ।

They (the *svaras*) are in the descending order (क्रुष्ट being in the highest pitch and अतिस्वार lowest in the octave).

क्रुष्टादयः उत्तरोत्तरं नीचा भवन्ति ।
—सामतन्त्र ।

As regards the *svaras* in लौकिकगान corresponding to the सामस्वरs, there are *two* views:—

(*a*) सायनाचार्य in his *Bhashya* on सामविधानब्राह्मणं says "लौकिके ये निषादादयः सप्तस्वराः प्रसिद्धाः त एव साम्नि क्रुष्टादयः सप्तस्वरा भवन्ति । तद्यथा—यो निषादः स क्रुष्टः, धैवतः प्रथमः, पञ्चमः द्वितीयः, मध्यमस्तृतीयः, गान्धारश्चतुर्थः, ऋ(रि)षभो मन्द्रः, षड्जोऽतिस्वार्यः —इति ।"

Thus the seven *svaras* in सामगान are stated to correspond to नि ध प म ग रि स in लौकिकगान.

(*b*) The other view as explained in the नारदशिक्षा is as below:—

यः सामगानां प्रथमः स वेणोर्मध्यमस्वरः ।
यो द्वितीय स्स गान्धारः तृतीयस्त्वृषभस्स्मृतः ॥
चतुर्थष्षड्ज इत्याहुः पंचमो धैवतो भवेत् ।
षष्ठो निषादो विज्ञेयः सप्तमः पञ्चमस्स्मृतः ॥
(वेणुवंशः स्वरपरिज्ञानार्थं)

To locate the *svaras*, वेणु (flute) is taken for illustration and the *svaras* are defined as below:—

Sama Svara सामस्वर	Venu Svara वेणुस्वर
प्रथम	म
द्वितीय	ग
तृतीय	रि
चतुर्थ	स
पञ्चम (मन्द्र)	ध
षष्ठ (अतिस्वार्य)	नि
सप्तम (क्रुष्ट)	प

The important feature in the above scale is that it is not in the regular descending order but has got a वक्रगति as म ग रि स ध नि प. It would also appear that प्रथम is taken as the highest and सप्तम as the lowest in the scale, as the number also indicates, but this order does not appear to be the intention as क्रुष्ट is defined as having the highest *pitch* elsewhere.

(क्रुष्टस्य मूर्धनि स्थानं ललाटे प्रथमस्य तु ।

and also अंगुष्ठस्योत्तमे क्रुष्टः अंगुष्ठे प्रथमः स्मृतः and so on).

But the वक्रगति "स ध नि" is confirmed in another connection also.

"प्रादेशिन्यां तु गान्धारः ऋषभस्तदनन्तरं ।
अनामिकायां षड्जस्तु कनिष्ठियां तु धैवतः ॥
तस्याधस्ताच्च योऽन्यस्तु निषादं तत्र विन्यसेत् ॥

In this connection, it deserves special mention that when साम is sung by सामगs, reference to the correct *svara* intended for each अक्षर in the साम, is even now indicated by the fingers in the hand (*vide slokas* in the नारदशिक्षा quoted above) as the *svaras* are actually pronounced and this practice is intended to preserve the correct position of the *svaras*. "अंगुष्ठांगुळि नियोजनं स्वराणां क्रियते उच्चनीचस्वरे संरक्षणार्थं—स्वरोच्चारणसमकालमेव पर्वस्वंगुष्ठनियोजनं कार्यं नादौ पश्चाद्वा ।" —

Though this practice has been preserved in tact in सामगान by the गुरुशिष्यपरम्परा, it is very unfortunate that the pronunciation of the *svaras* vocally has got so much deteriorated that the *svaras* indicated by the hand do not at all agree with the actual *pitch* of the *svaras* sung.

So far as the seven main *svaras* are concerned, to enable one to sing the correct *svaras*, one must know the relativity or the intervals between the *svaras*. This is found from the particular श्रुति each *svara* takes. Here again, the idea is not defintely explained.

In the books published, quoting सायन as authority, the following indication is given for the following श्रुतिs.

1 ⊔ = अयं दीप्तायाः
2 Λ = अयमायतायाः
3 * = अयं करुणायाः

The 1st is seldom marked in the text. The 2nd is marked when the द्वितीयस्वर is followed by the तृतीयस्वर—*vide* example of a *sama* noted in page 1. The 3rd is noted only for क्रुष्टस्वर.

Thus, for *svaras* other than क्रुष्ट a... द्वितीय, no specific *srutis* are indicated.

The following details are given in the नारदशिक्षा for *srutis*.

"दीप्तायताकरुणानां मृदुमध्यमयोस्तथा ।
श्रुतीनां यो विशेषज्ञः न स आचार्य उच्यते ॥
दीप्तामन्द्रे द्वितीये च प्रचतुर्थे तथैव च ।
अतिस्वारे तृतीये च क्रुष्टे तु करुणा श्रुतिः ॥
श्रुतयोऽन्या द्वितीयस्य मृदुमध्यायतास्स्मृताः ।
तासामपि तु वक्ष्यामि लक्षणानि पृथक् पृथक् ॥
आयतात्वं भवेन्नीचे मृदुत्वं तु विपर्यये ।
स्वे स्वरे मध्यमत्वं तु तत्समीक्ष्य प्रयोजयेत् ॥
द्वितीये विरता या तु क्रुष्टश्च परतो भवेत् ।
दीप्तां तां तु विजानीयात् प्रथमे न मृदुस्स्मृतः ॥
अत्रैव विरताया तु चतुर्थेन प्रवर्तते ।
तथा मन्द्रे भवेद्दीप्ता साम्नश्चैव समापने ॥"

The first of the above is this :—

He who cannot distinguish between the different श्रुतिs *viz.*, दीप्ता, आयता, करुणा, मृदु and मध्यम is not called an आचार्य.

Five *svaras viz.*, द्वितीय, तृतीय, चतुर्थ, मन्द्र (पंचम) and अतिस्वार take the *sruti* दीप्ता, क्रुष्ट takes करुणा.

Note : (*a*) Though the text does not specify any *sruti* for प्रथमस्वर, the commentary states "पञ्चानां स्वराणां दीप्ता श्रुतिः, प्रथमस्य मृदुभूता, सप्तमस्य करुणा."

(*b*) Some say that the term "प्रचतुर्थ" should be interpreted as "प्रथम and चतुर्थ". In that case, the श्रुति of मन्द्र, द्वितीय, प्रथम and चतुर्थ is दीप्ता and that of अतिस्वार, तृतीय and क्रुष्ट is करुणा.

The *svara* द्वितीय takes also other *srutis viz.*, मृदु, मध्य and आयता under certain conditions.

When the 2nd is followed by the 3rd, the *sruti* of 2 is आयता. When the 2nd is followed by the 4th or 1st the *sruti* of 2 is मृदु. When the 2nd is followed by 2, the *sruti* of 2 is मध्या.

When the पर्व (a पद in *Sama Gana* is so called) ends in the 2nd *svara* and the next begins with कुष्टस्वर or when it is followed by मन्द्र (5th) or when the साम ends in द्वितीयस्वर, the श्रुति of the 2nd is दीप्ता.

The following table shows the different सामस्वरs with the corresponding लौकिकस्वरs and श्रुतिs according to the different views above described.

सामस्वर	लौकिकस्वर		श्रुति's according to		
	नारदशिक्षा	सायन	नारदशिक्षा		सायन
			As per Note (a)	As per Note (b)	
कुष्ट	प	नि	करुणा	करुणा	करुणा
प्रथम	म	ध	मृदु	दीप्ता	...
द्वितीय	ग	प	दीप्ता आयता मृदु मध्य	same as (a)	आयता दीप्ता (rarely)
तृतीय	रि	म	दीप्ता	करुणा	...
चतुर्थ	स	ग	Do.	दीप्ता	...
मन्द्र	ध	रि	Do.	Do	...
अतिस्वार्य	नि	स	Do.	करुणा	...

If we take the distribution of the five श्रुतिजातिs among the seven *svaras* to arrive at 22 *srutis* for each *octave*, (according to the accepted theory of music), as absolute and unchangeable, then the following problems require solution.

(1) There are only four दीप्ताs and three करुणाs in the distribution of श्रुतिs in a single *octave* but in सामगान, it is stated that there are five दीप्ताs.

This however agrees according to the interpretation in note (b) above.

(2) The करुणा श्रुति is accepted for कुष्ट both by नारदशिक्षा and सायन. If पंचम is accepted as corresponding to कुष्ट, करुणा will be appropriate. If नि is taken as equivalent to कुष्ट according to सायन, निषाद has not got that *sruti*.

(3) Again, even as per नारदशिक्षा, द्वितीयस्वर takes four *srutis viz.*, मृदु, मध्य, आयता and दीप्ता. These are applicable only to षड्ज and मध्यम and not to गान्धार which corresponds to द्वितीयस्वर. It is not also clear how गान्धार can take four *srutis*.

Thus neither the *svaras* as per *Narada Siksha* nor those as per सामतन्त्र agree to the distribution of *srutis*. It will be a boon for सामवेद and through it for सामगs, if any scholar can reconcile the differences according to the standard श्रुतिs and fix the *svaras* and श्रुतिs in the सामगान scale with reference to the old standard works on music or वेदलक्षण.

INDIAN DANCE *

By

Sri Ragini Devi

Dance had been one of the chief forms of religious expression in India for many centuries. The Hindu dance was conceived in the past as an expression of spiritual energy on the earth-plane through the senses and intellect. **Lord Siva** as **Sri Nataraja**, was the greatest exponent of the divine art. His was an infinite and eternal expression, in an ecstasy of motion, of the great cosmic activities of creation, preservation and destruction. It was the greatest dance of all time. When they realised that India had given them a supremely beautiful and divinely inspired interpretation of the meaning of life in the conception of **Sri Nataraja** as the cosmic dancer and when they considered that it had always been the sacramental view of life that had guided and inspired the greatest creators and exponents of Indian art, it was all the more regrettable that to-day one of the noblest of Arts, dance in particular, had lost its high status and was condemned and discouraged by the respectable community. The art was generally practised now by a class of women for gain alone and therefore lacked even that spark of genius which could lift it from the monotony of an uninspired technical performance to a higher place where the divine in man and in life could be revealed to the fortunate beholder under the inspired guidance of the artist.

During my sojourn in India, I had seen the dances rendered by the best-trained professionals and also by village folk who danced for the sheer joy of it. I had very often found much of value in the style and technique of the various dances and I was quite hopeful that the Hindu dance could be re-established as a vital art if the knowledge and technique of the living exponents and teachers were utilised and compared with the *Natya Sastra* and other authorities and a careful study was made of the sculptured dance-postures on the walls of their temples. But it seemed to me that the original significances of the gestures had been forgotten and some research might be made in that direction by educated ladies and gentlemen with a view to bring back the original interpretation of the gestures.

Some of the fundamental gestures† used in Indian dances and especially in South India may be mentioned. The *Pataka* dedicated to *Brahma* indicating divine grace and assurance, the *Ardha-Chandra* dedicated to *Varuna* indicating consecration used in the dance of *Sri Nataraja*, the *Tripataka* indicating invocation, the *Alapadma* or full-blown lotus dedicated to *Surya* indicating beauty of form, and the *Hamsasya* dedicated to *Brahma* indicating purity and meditation, were some of the fundamental gestures. There were several examples of the *Tripataka* gesture. The *Hamsasya* gesture was also named as *Mudrakhya* by the *Kathakali* experts.

It was when I came to South India that I had been much attracted by the dance of the Tanjore women. Though I found the performances sometimes mechanical in their precision and often monotonous because of certain exaggerated mannerisms and repetitions, yet there was great beauty in the Tanjore style and a truly brilliant technique, which was reminiscent of the sculptured beauty of the dance figures that ornament the silent walls of South Indian temples.

---

* From a lecture delivered under the auspices of the Academy.

† The lecturer gave demonstrations of these.

The Kathakali Art

I then visited Malabar and was enchanted by the virile and dynamic dramatic pantomime or '*Abhinayam*' known as *Kathakali*, which is flourishing in the villages of Malabar even to-day. The *Kathakali* art is essentially masculine in style. Even the parts of women acted by men were too masculine in their postures and gestures and lacked gentleness, though the portrayals were excellent. The *Tandava* style of the Malabar actors was magnificient and reminded one at times of the grace of **Sri Nataraja**.

If I were to recreate the classic *Nrtta* dance with *Abhinaya*, I would use as a basis, the *Kathakali* art of Malabar with its superb technique of facial expression and its flowing continuity of arm and hand movements, that bind fluent gestures into poetical nuances of movement and with this art, I would combine the superior grace of the Tanjore dance with its more refined foot-work and vivid patterned beauty of movement. Out of the union of the *Kathakali* and the Tanjore arts, a new *Natya Sastra* might be written and out of the femenine grace and suppleness of the one, combined with the masculine vigour and elegance of the other, we might recreate once more the sculptured beauty of the past, in all its divine grace and eloquence, to weave for us, in impassioned splendour of supple beauty, hero epics, old and new, to the throb of drum and the clash of cymbols and the plaintive lilt of the flute and the *Veena*.

Dancing had a tremendous effect on the theatre of the future. The dancer had so much expression in his body and in the drama of the future, the art of gestures will take its proper place.

Folk Dances

The folk dances which are prevalent all over India are the spontaneous dances of festivals and seasonal joy with rhythmic gestures and movements, full of natural freedom and grace, attuned to and descriptive of the rural life and activities, and narrating the folk legends and religious moods of the people. I find common forms of folk-dancing existing all over India and have reason to believe that at one time India was closely knit together in her culture and art. The circular dance '*Kummi*', and the dance with sticks, '*Kolattam*', are seen all over the country.

In conclusion, I am optimistic of the future and appeal to associations like the **Madras Music Academy** to bestow as much attention on the art of dancing as upon music.

THE MECHANIZATION OF SOUTH INDIAN MUSIC *

By

Mr. G. V. Narayanaswami Aiyar,

Member, Expert Committee, The Music Academy, Madras.

When I think of the state of our music to-day, I am reminded of the lines in the *Rhyme of the Ancient Mariner.*

"Water, water, everywhere
And not a drop to drink".

No doubt we have a great abundance of music but there is very little worth listening to; for what we hear now, is not real music but mechanical, though recognisable, imitations of the same. I am apt to be mistaken for a squeamish and fastidious critic for making this observation. But my close acquaintance with South Indian Music for the last three decades and more has led me to this conclusion.

*From a lecture delivered by the author under the auspices of the Madras Library Association.

In this connection, it will be worth our while to consider the state of our music during the last generation. There was not such a great demand for music then as now. The supply also was correspondingly limited. The quality of music was of a very high order, though the quantity was not much. The artistes were endowed with great creative imagination, trained under the old *gurukula* system. So they were able to bewitch big audiences with their entrancing music and were not in need of any extraneous help in the shape of unnatural, unmusical instruments like the *Kanjeera*, *Dolak*, *Morsingh* etc. Their devotion to the art of music was not one of financial expediency. They led pure and contented lives and loved the art for its own sake. So it was no wonder that they were able to produce excellent music characterised by originality and classical purity. They never broke the traditions of the past, but made use of the same for a fuller self-expression. What was the attitude of the public then? They were not so musically educated then as now. They had a great respect for the *Vidvans* and the standard set up by them. They maintained an honourable neutrality and never took part in estimating the merits of a musical performance. The herd tastes did not predominate and the musical performance was entirely free from restlessness and disturbance of any kind.

Let us now come to a close examination of the present condition of things. The music we now hear, is as mechanical as the life we lead, characterised by a shattering of old time-honoured traditions, a craze for thrills and amusements rather than enjoyment. The advertisement of a musical performance comes rightly under the heading of 'amusements' in newspapers. Why? The great creative art has lost all its sacredness, but has become an article of trade. We have much of good business but bad music. The organisers of rare concerts are adepts in bringing to the platform all kinds of monstrous combinations of unmusical instruments to attract large crowds and the hall is filled with noise. The principal performers, who, unlike those of the last generation, are at the mercy of their accompaniments, chiefly a *drummer* or a *kanjeera* player, have, in their despair, to resort to all kinds of unmusical, gymnastic feats in rhythm, and the unequal contest between a principal performer and the drummer, which more often than not, brings no credit to the chief, furnishes ample amusement to the audience longing for something emotional and exciting. The applause fiend is very active and the hall becomes a pandemonium. These performances are now as attractive as the gladiatorial shows in ancient Rome. The artistes care only for the good income they make and are prepared to submit to any indignities. Even institutions that have been recently started and patronised by rich men, with the avowed purpose of removing many of the existing evils, are carried along the current, being unable to stem the tide of the popular craze for sensation, excitement and amusement in a concert hall. The public are not to blame. Their taste has been vitiated by their being made to listen to all kinds of the so-called music provided by the harmonium, radio and gramophone.

The mechanization of our music began with the advent of the harmonium, was continued by the gramophone and has been completed by the broadcasting apparatus.

Let me first consider the evil wrought by the harmonium. It is the worst enemy of our music. It has got its own limitations which can never be got over. Any amount of skill gained in handling the instrument is a sheer waste of labour. It is not worthy of our admiration, as the instrument can never

do justice to the genius of our music. The other day a performance was arranged by a concert-agent with a harmonium alone as an accompaniment, in place of the time-honoured *violin.* Soon after, however, a *violin* also was tacked on, probably owing to a protest from the music-loving public. This protest from music-lovers deserves our admiration.

But, unfortunately, every house owns a harmonium and every girl is taught to handle the instrument. At all hours of the day the neighbours are bored with the noise of the instrument. Even as a drone, its use must be discarded.

What about the gramophone? It gives us mechanical but recognisable imitations of real music. This scientific toy has enthralled the attention of the masses. It has already proved a Pandora's box. Every restaurant owns a machine, which is active from morn to midnight, boring the people passing through the street. This has become a regular nuissance. In the interest of the art, I should like to suggest, that the City Fathers here should bring this under the Public Nuisance Act, curbing the activity of the gramophone at least between 12 o'clock and 3 o'clock in the day. Too much of anything is good for nothing. The evils of surfeit are far greater than those of want. Besides, gramophone music has its own drawbacks and difficulties. It is after all a mechanical reproduction of an artiste's music. Much depends on the artiste's mood. If his bad music is recorded, the taste of the hearer is spoiled. Children are adepts at imitation and they will copy the bad music too faithfully. The time-limit and other restrictions imposed on the artiste give rise to hurry and flurry, which affects the quality of the music recorded. Besides, a want of sense of proportion on the part of the artiste spoils his music, not to speak of other defects in his pronunciation and utterance of the *sahitya.* So there is every chance of bad music being recorded and handed down to posterity.

I am keenly alive to the advantages of gramophone music, provided it is used with *great care.* Records of masterpieces rendered by eminent first rate musicians are very useful for reference. For example, if the music of **Maha Vaidyanatha Aiyar, Sarabha Sastriar, Patnam Subramania Aiyar, Tirukkodikaval Krishna Aiyar** and other eminent artistes of the last generation had been recorded, one could now clearly know the deterioration of the art in quality, in proportion to the increase in quantity. Again, it is urged, that, when one hears gramophone music, one is free from the unpleasantness of looking at the contortions of artistes which are too well-known to require mention here.

As regards the music of the radio, the quality of the music we hear is of a very low order. In these days of unemployment an offer of Rs. 5 now and then is a good temptation to many a youth, who learns a few songs from a book or a gramophone plate, rushes to the radio and inflicts his bad music on the beach audience. The great demand for artistes is met by the running of *Summer Schools* which manufacture musicians in *six weeks.* With a view to popularising this movement, demonstrations are arranged occasionally, which are presided over by highly placed Englishmen, who are as much acquainted with our music as a frog with politics. The organiser is congratulated and praised. The disservice done to our music by things of this kind is too obvious to be dwelt upon at length. The public taste is hopelessly spoiled.

Well, in the face of these dangers and difficulties, I am not pessimistic about the future of our music. A reaction will soon set in. The craze for light music and folk-songs, for which the gramophone is more responsible than anything else, will gradually die away.

I am glad to observe that the gramophone companies have already begun to record the classical music of good artistes. The tide is turning in our favour. The music for all time will eventually take the place of ephemeral music. Good music will never die—and bad music can never last for all time. Imitation diamonds have not lowered the value of and the demand for real ones. So also imitation music can never lower the value of real music.

Extracts from Periodicals

HOW TO SING*

In these days when all musical considerations are silenced with a volley of catch-word phrases about voice-production, muscular exercise etc., etc., the following extract will be found refreshing reading :

There is no subject in the whole realm of music which causes so much discussion and about which intelligent musicians hold such divergent views, as the production of the human voice. One individual will explain fully his idea of a method, and another will disagree with everything the other has said. There are, of course, differences of opinion about all other musical subjects, but most people agree, to some extent, about fundamentals. But in this case, there are differences of opinion about the fundamentals themselves. According to one school of thought, the conscious control of the muscles is the essential basis; according to another, the control of the muscles should be quite unconscious. And in between there are many other "methods" which represent compromises. Is it possible to clear up this confusion? It would be difficult but, surely, not impossible. The present position cannot be otherwise than bewildering to the lay public and harmful to teachers of singing, for no doubt it keeps away prospective pupils.

Why do musicians hold such divergent views on this subject? Is it purely a matter of training? Do the majority of teachers not think for themselves, but blindly pass on what they themselves have been taught? Almost every method produces *some* good results. The problem is to find not the good but the best. Is it possible to decide the matter by the application of ordinary commonsense?

Let us get to the foundation. What did nature intend us to do when we sing? We sing naturally in youth before our intelligence is developed. Is our singing to be fundamentally different when we grow older and our intelligence ripens? Surely not. Then why try to make it so, to achieve conscious control of the muscles? For the moment I am not concerned with the pleasantness or otherwise of singing before and after our intelligence is developed. I am talking only of fundamental production of sound. After all, is not conscious control to any great extent well-nigh impossible, particularly when the muscles concerned are internal? At the best, control can only be obtained after long and arduous practice.

*Extracted *from* The Musical Standard

If singing is a natural art, is it not extraordinary that such a mystery is made of it? Some of the books which are written on the subject, with their descriptions of muscular action and their anatomical diagrams, are enough to frighten the student into not singing at all. Looking into them, the man in the street would imagine that, in order to learn to sing, it is first necessary to be something of an anatomist. Surely if nature meant us to sing with natural control of the muscles, something must be sacrificed if we do not do so. Conscious control being unnatural, the resultant singing must be artificial.

What, then, is "natural control"? Natural control is what we exercise when we sing as we did before our intelligence was developed. The problem is to apply only natural control while advancing gradually from the singing of simple music to the singing of the most difficult. Under such conditions we get perfect ease in singing, and, because of that ease, the compass of the voice is much larger. Singing should be easy all the time—and that is only possible when the production is natural.

One other point: *the natural voice reveals the personality of the singer.* All shades of his temperament are shown in the colour of his voice. *Artificial production stifles the singer's personality.* When the production is natural, only a small proportion of the singer's attention is required for the voice; most of his attention can be turned to the vital matter of interpretation. After all, the voice is only a means to an end, although, of course, the more beautiful the means, the better.

Again: with natural production the voice will last, and one will be able to sing till comparatively late in life. Why do so many professional singers retire when only in the forties and fifties? Simply because their production is wrong, and, owing to the incessant unnatural tension, singing is a task and the voice gives out. In speaking properly it is not necessary to know what the muscles are doing. Why, then, is it necessary in singing? The same mechanism is doing both jobs, and the mind is doing the rest, whether in speaking or singing. Fundamentally, therefore, perfect singing is the result of natural production of the voice, together with its counterpart, perfect articulation. Beauty comes through these to the extent that nature has given it to the individual voice.—*J.A.D.*

TASTE*

THAT INDEFINABLE AND INDESCRIBABLE SOMETHING

BY

JACOB EISENBERG

Taste, that indefinable and indescribable something with which inspired music is permeated, and which characterises superbly artistic interpretations, is a quality with which music enthusiasts seem most eager to appear abundantly possessed. Yet, when, one inquires for a definition of this quality, expressed in specific terms, there seems to be a hopeless groping for an answer. In the eagerness to display the effulgence of one's emotional soul, the average attempt usually ends in a series of uncontrolled gesticulations. Arms flying in all directions, in short, seems to be the best manner of answering—much like the definition of an accordion, or spiral staircase.

---

* Extracted *from* The Musical Standard

Italics are ours

In discussing the definition of taste, numerous points must be taken into consideration before we can hope to arrive at any conclusion. For example, there is the matter of viewpoint, which is individual with each personality. Then, though the principles underlying the basis of good taste remain constant, there is the ever-present fact that the methods of expression are variable in accord with the trend of the times, and with the nature of each particular social circle. Finally, there is the problem of recognition of the several stages in the gradual development of the physical expression of one's taste.

In considering the matter of viewpoint in the teacher-pupil relationship, we find that the pupil is commended as being imbued with exceptional good taste when he is inclined to appreciate the instructor's interpretations—be the pupil's performance a mere imitation or be it a sincere expression of an enlightened emotional appreciation. On the other hand, should that student find it necessary to accept the guidance of a different mentor with whose views his performance fails to coincide, then the same pupil's performance is discouraged as displaying a decidedly bad taste in need of complete remodelling. What student has been spared the sensations of a like experience!

Similar circumstances prevail in the artist-audience relationship. Each artist has a host of admirers. Yet, not one has succeeded in being considered " the last word " in artistry by all music enthusiasts. Nor does any artist even dare to hope for such universal acceptance. In short, each has a host of admirers as well as some few defamers. Let us say Myra Hess plays to a crowded house. Immediately we admire the good taste displayed by the audience, for do we not judge one's taste by his preference? However, there are those who express a disapproval of her artistry and prefer not to hear her. These, one may consider as being possessed of an inferior taste. But as we look further, we may discover that they prefer Gieseking or Backhaus instead. Knowing this, it would necessarily be in order to change our opinions, for, are they not admirers of performances replete with good taste? And do we not judge one's taste by his preferences?

This divergence of opinion will assert itself so long as man continues to appreciate that which he will consider good music. How can it be otherwise when no two people are of the same tendencies and environment and when even the mood of each individual is ever changing! Some are cold, calculating, mathematical or mechanical; while others are endowed with a superabundance of emotional tendencies. Some are light-hearted and gay; while others are spiritual or philosophic. Some have found life's problems simple of solution; while others have had most profound problems with which to cope. Since one's opinions vary in accord with his impressions as governed by his natural tendencies and balanced by his experiences, it is a simple matter to conclude that no two individuals should be expected to be of an identical opinion.

The next point to consider is the fact that methods of expression vary both with the trend of the times and with the nature of each particular social circle. Just as we do to-day, people, from time immemorial, enjoyed or suffered emotional reactions in accord with life's experiences. Yet the manner of expression with each individual, in each locality, through each period, differed somewhat from the rest. Thus Bach, Beethoven and Wagner, each experienced social conditions peculiar to his time and locality, or social circle. Schumann, Chopin, Brahms and Tchaikovsky, too, endured conditions peculiar to themselves. It is thus natural that

each, in giving expression to his emotional soul through music, should express himself in accord with the trend of his time as modified by his attitude toward his social circle whose pulse his genius penetrated.

Since it is the performer's duty to interpret the thoughts as expressed by the composer, it is plain that to execute Bach, Beethoven or Wagner in the spirit of our present-day jazz, would not be in good taste.

It is simple to differentiate between the spirit of the old classics and our present-day jazz. The two are so far apart. By the same reasoning, however, there is a variance in the spirit of each composer, though the difference may be far more subtle. However, it is this variance in the manner of emotional expression which sets each master apart as an individual personality.

When a performing artist has penetrated the personality of the composer of each composition as he plays it and has laid before his listeners the message contained therein from the viewpoint of the composer and has depicted the trend of the times of the composer, and conveyed the composer's attitude—then will that performance have been in good taste.

Finally there is the problem of recognising and appreciating the several stages in the gradual development of the physical expression of one's taste.

This is one of the most difficult of all phases in considering the qualities possessed by good taste. In this we must deal almost entirely with potentialities, something which is most difficult to measure even by a trained and analytically observant mind. It is not rare for a student to be possessed of a magnificent sense of proportion and balance; to have acquired a wide working knowledge of the various periods and their several social customs, to have developed a prodigious technical facility, and to react emotionally in direct proportion to the artistry and good taste as displayed by others—and at the same time to display with his own performances interpretations that are seemingly deficient in good taste.

Thus, with students of this genre, of whom there are legion, we must look for the symptoms of good taste and observe their steady growth. We should appreciate each stage in the gradual development in their ability physically to express their musical thoughts in good taste. Thus we are dealing in potentialities which will eventually become realities when nourished by sufficient encouragement and supported by proper guidance.

Reducing these observations to the form of a *definition* of *taste* in so far as music is concerned, we may conclude that:

Taste is the manifestation of one's emotional reactions as governed by an intellectual understanding of the profound message with which inspired music is permeated, as modified by his emotional appreciation of the intent of that message, and balanced, in turn, by life's experiences and ever changing moods.

Extracted *from* The Muscial Standard. Italics are ours

"DOING IT BADLY" *

Under this heading Mr. Eric Blom preached a sermon in the "Birmingham Post" which we should like to see printed in leaflet form and distributed to every home where there is a wireless set or gramophone. Mr. Blom's text was Gustav Holst's paradox that "*if a thing is worth doing at all, it is worth doing badly.*" Paradoxes are dangerous things, two-edged tools, and only an intelligent man knows what to make of one. A fool will soon cut himself. Mr. Holst and Mr. Blom are not, of course, taking superfluous pains to incite fellow-musicians to botch their work. What they mean is, simply and solely, that making one's own music is so immensely worth while that it is worth doing even if you can't do it very well. In its way, quite as worth while as passively listening to other people doing it superbly.

One of the most serious blights on the modern world is this spirit of "spectatorism," the antithesis of "amateurism." We look on at football matches, instead of kicking balls for ourselves. It is all very well to watch the star players, to see how well it *can* be done. They give us a standard to judge ourselves by and an ideal to strive toward. But we cannot even know how well *they* are doing the thing unless we fumble at it ourselves sometimes. Knowledge based on observation alone is worth very little in either football or music. An ounce of knowledge based on actual experience is worth hundredweights of the other thing.

Wireless and gramophones have enormous powers for good; no one is fool enough to deny that. But between them they are doing terrible harm by discouraging the amateur musician. Even in that respect, we admit, they have not done unmitigated evil. They have put an end to the worst manifestations of amateur incompetence in public. That was always the bad side of amateur music-making. Not content with enjoying their music-making themselves (for whom alone it had value—but great value), incompetent people used to insist on inflicting it on others, to whom it was only a nuisance. Amateurs, in the true sense, are those who love music for its own sake, not for the sake of the opportunities for self-display it offers them. Sing together by all means, for the fun of singing and the joy of trying to sing more beautifully. But for Heaven's sake don't give a solemn concert of bad music badly sung in consequence—and pester your friends to pay away good money to go and hear you. *That* isn't love of art. And we may be thankful that such dismal entertainments are on their last legs. Make a mess of the "Forty-eight" for your own private joy, by all means. It is an invaluable experience. You know nothing of Bach if you've never done it. Only don't do it publicly. But still—go on making a mess of it!

---

*Extracted *from* The Musical Standard

Italics are ours

HEARING INWARDLY*

BY

MRS. HUGH A. CLARKE

Sometimes we try to think of a familiar melody. Presently it comes to us, and we may sing it or hum it, or we may just think of it without making any sound. In the last case we are hearing inwardly.

Hearing inwardly is the basis of all modern methods of teaching music.

We could not recognise a friend on the street if we did not have a mental picture of him. And when we say that the music we are listening to is "Home, Sweet Home," we are able to name it because we have a mental picture of it.

Of course, to hear a melody inwardly includes a complete mental picture of it. It is more than a mere auditory picture composed of sound images. True hearing inwardly is mental. It includes the rhythm of the melody, the consciousness of its keynote, the knowledge of the interval between the notes that compose it, and the recognition of the chords that harmonise it. The lady who was asked to play "Home, Sweet Home," and replied that she did not have her notes and did not know it by heart, had not been taught to hear inwardly. An accomplished musician, able to read any music set before her, she yet was unable to do what many children can do to-day.

In order to hear inwardly one must become very quiet and listen to what is in the mind. If, for instance, we are listening for the keynote of a melody, we must not try to *do* anything. We must just keep very still and listen. By and by we shall hear the sound of the keynote.

Whether we are trying to hear the keynote or to follow the rise and fall of a melody we shall find that any hurry or violent effort results simply in wasted energy and defeats our purpose. It is like learning how to swim. At first one makes violent efforts to keep up in the water, but finds oneself instead going under. Then one discovers that a long slow stroke keeps the body up with almost no effort. And if one has ever learned to ride the bicycle, one doubtless has had a similar experience. The more one grits one's teeth the more determined to fall over does that *perverse steed* become. But, with the realisation that an easy, regular motion on the pedals is all that is needed, comes the ability to stand almost still on the bicycle without losing one's balance.

When we train ourselves to hear inwardly we learn, first, to feel the rhythm of the melody, second, to be conscious of its keynote, third, to recognise the intervals between its notes, and, last, to be able to hear inwardly the chords that harmonise it.—*Form* "The Etude."

---

*Extracted *from* The Musical Standard

Italics are ours

Obituary.

THE LATE BAVA RAJU BHAYYA MORGAMKAR OF GWALIOR

Mr. P. S. Sundaram Aiyar, Tanjore, writes :—

It is with extreme regret that we have to record the sudden and untimely passing away of **Bava Raju Bhayya** of Gwalior. His loss to the Hindustani Music world is one that cannot be replaced. The exquisite *Gavayi* style of North Indian Music expressed with his sonorous voice for the last twenty-five years in Tanjore and in September of last year at Madras, cannot be easily for-gotten.

He was a *hereditary* grant-holder (Rs. 100 per mensem) in the State of Gwalior. His grandfather, *Saint* **Ramachandra Bava Morgamkar** of *Keertan* fame—who established the Gwalior, Tanjore and Mayavaram Mutts—is known by his *Samadhi* at Tanjore. It was his son, the late **Vishnu Bava** of equal reputation in this field, whom the last generation of Tanjore and Pudukotah so well knew. It was from this Bava that the late **Krishna Bhagavatar** of Tanjore drew his direct inspiration. The Tanjore Ranees and the public were the actual patrons of this divine art. The last generation knows very well that **Vishnu Bava, Ram Bava** of Gwalior and the late **Bavuswami** of Tanjore and others were the *Saint's* direct disciples, the last being his pet student.

Music, whose style is undergoing vast changes under the influence of the stage, found in the late **Raju Bhayya** a combination of the old standard Gwalior Music and the modern style. His tutor was **Rao Saheb Masurkar** of Gwalior. He was patronised by **Srimant Balwant Rau Bhayya Sahib Shinde** of Gwalior whose songs were popularised at Taniore.

A great void has now been caused in the Musical world by his demise which is not easy to fill. We deeply mourn his loss and send our condolences to his poor widow and his young son of seven years.

The Late T. S. Rajagopala Aiyar

It is with great sorrow that we have to record the untimely death of T. S. Rajagopala Iyer very early during the year under report. As a Jt. Secretary of the Academy and an ardent Life member thereof, his services were of great hlep and our thoughts are charged with happy memories of his good self. We convey our sympathies to the members of his bereaved family.

THE LATE SOUNDARA RAJA BHAGAVATAR OF DEVAKOTAH

We have further to painfully record the passing away of Soundararaja Bhagavatar, one of the staunchest members of the Academy's Expert Committee. In his death the Journal has lost an able contributor and the Academy an illustrious savant who had, in diverse ways, rendered unstinted services in several of the activities of the Academy. We pay our humble tribute to his memory.

Reviews

MAHARAJAH'S MUSIC COLLEGE, VIZIANAGARAM.

FOURTEENTH ANNIVERSARY CELEBRATION

The fourteenth anniversary of the local Maharajah's Music College was celebrated in the premises of the institution under the presidentship of Mr. S. Y. Krishnaswami Aiyar, M. A., I. C. S., Sub-Collector.

After prayer, **Mr. Adibhotta Narayana Doss,** Principal of the Music College, read the annual report, wherein it was stated that the institution was established in 1919 by the late revered father of the present **Maharajah,** for imparting instruction both in the theory and practice of music, which included *Rig Veda*, *Vocal* and instrumental music on *Veena*, *Violin* and *Mridanga*. There were 50 scholars on the rolls, most of whom were free-boarders.

After *Sonayi* and *Dhol* music, *Rig Vedic* hymns set in *Svara* and *Tala* with *Telugu* and *Sanskrit* renderings were chanted by the students of the college. There was a vocal music performance accompanied by *mridangam*. About half a dozen pupils played on the *Veena* simultaneously. **Mr. Dwaram Venkataswami Naidu** regaled the audience *with* exquisite instrumental music. **Mr. Narayana Doss**, the Principal, entertained the gathering with a *Pallavi* of *Pancha Mukhesvara Tala* or the fine varities (combined) of *Eka Tala*, which was begun and finished simultaneously by five instruments in fifteen different tunes, consisting of 16 different *svaras*, thrice recited as *Tana Pallavi*, and with *Sabda Muktayi*. The performance drew loud applause as being a wonderful musical feat.

In the course of a brief speech, Mr. Krishnaswami observed that it was a matter of satisfaction to find the Vizianagaram Samasthanam maintaining for many years a conservatoire, such as the one of which they had celebrated the anniversary. Having been in the South, he could state that music was not as enthusiastically patronised by landlords as it was done here. There could hardly be any doubt that the public were beholden to the Samasthanam for the upkeep of a Music College where instruction in the theory and practice of Carnatic music was imparted to the students.

FESTIVAL OF INDIAN MUSIC

VARIETY PERFORMANCES AT LUCKNOW

BY

MR. A. VAIKUNTRAM PANDIT, *Bombay.*

Reviewing the recent Music Carnival held at the Marris College of Hindustani Music Lucknow, organised in connection with its Convocation week, Mr. Vaikuntram Pandit of Bombay who attended the function, writes as follows :—

On the whole, the week's performance was a success. Its important contributors were the Balls of Dariyabad, the custodians of the best traditions of Indian art in the provinces of Northern India, the U.P., the C.P., and Bengal, Principal Sri Kissen Ratanjankar

and Principal Asit Kumar Haldar, the numerous *Ustads* who came from all parts of Northern India, the students of **Visvabharati** and above all, the student volunteers of the college. There was a hearty co-operation between the different elements, a fact which is worthy of note in these days. There was no distinction between the high and the low, the Hindu and the Muslim, the Hindustani and the rest in this feast of music. The spirit that prevailed was one of healthy emulation as to who could give more joy, as to who could sacrifice more. This experience was in tune with many previous ones, and conclusively proved that lack of cultural opportunities for creative spiritual effort, represses our energies, side-tracks them, makes for dispersal, and hence for discord.

Crown of tradition

The contribution, like the contributors was varied. All the arts cognate to music were represented. Vocal and instrumental music, dancing, tableaus, dramas operas: no side escaped the attention of the organisers. It was only fitting that the new school of music, dance and drama initiated by **Tagore** did have a separate niche in the temple of classical music. One could almost say that it was the "*Sikhara*" itself, for creation is the crown of tradition. The best of folk-art, at least that portion of it which has been or is likely to be organically related to living traditions of classical art, was articulated through *Tumri*, which had a status equal to that of *Kheyal* and the performance of the *Santi Niketan* artistes was highly appreciated.

Doyen among Vocalists

It is not possible to write about all the activities. Let me direct myself to music only. **Sangit Ratan Naziruddin Khan** of **Indore** (the son of **Alabande**, and the nephew of the Great **Zakaruddin** and the grand son of **Bairam Khan** of hallowed memory) was the doyen among vocalists. One afternoon, he gave his famous *Alap* in '*Multani*' '*Pilu*', '*Maroan*' and '*Sri Rag.*' With him the tradition of *alap* will die, for there is no future for the *epic* style either in music or in literature. The impatience of the audience—and it was Lucknow audience too!—amply proved it, if proof were needed. Naziruddin himself realised it when on the receipt of a note from somebody in the audience he passed on from an *alap* in '*Pilu*,' a rare *Ragini* for such a purpose, to its *Tumri* so familar to all alike though not without a proud protest. It was tragic.

Musical Value

Anyhow it is a fact that in the minds of those who appreciated his protest and secretly wanted him to go on with *alap*, a historical sense was mixed up with musical values. Now it is not difficult to disentangle the latter from the former. At some interval and particularly after hearing him at private recitals in his room, where, before a select audience, he poured himself out in unpremeditated ease, it can be boldly asserted that he is really a first-rate musician. With the exception of one or two artistes, nobody in India, now living, can be put in his rank by any stretch of admiration either in the matter of production of "*Srutis*" i. e. pure notes or in the development of the theme. His voice is sweet and deep, his intonation perfect, his note production the surest. Time and again he would come back and dwell on any note he would. There was no hesitation in his home-coming for it was that of the master. His combination of the notes to express the melody is excellent; his execution is dignified and severe, almost ascetically austere.

Like Veena play

Yet he is an '*alapiya*' whose voice-production reminds us of *Veena* play. He is not a singer of songs. The one song that he sang, of course it was a *Dhrupad* composition, did not come up to the standard of execution that he had himself set up in '*alap*'. All his qualities were there, yet there was something missing. Was it the lack of that humility, *sraddha*, which makes a supreme artiste obey the dictates of the composer, transcend the limits by recognising them and establish a completed structure by the inner rapport between form and content, words and notes? For the wholeness thus created, forges the bond between the artiste and his public. There was certainly a dose of over-confidence in **Nasiruddin's** singing which looked suspiciously like an aggressive search of compensation for what he, in opposition to the public, considered to be irrelevant—*viz.*, the support of verbal framework. Purity in art, like Puritanism in ethics, must be kept up by pride. Nasiruddin Khan's personality in style, cannot be explained merely by the fact of his being the last of the giants. Of course, a giant he is. His '*rishhab*' in '*Sri*' was a marvel in accuracy. His '*alap*' in '*Multani*' was like the majestic movement of an elephant conscious of his role as the leader of a *Durbar* procession. And this is what an '*alap*' at least ought to be.

Regnant Note

One point in his rendering of '*Maroan*' was interesting to the trained section of the audience. In the Marris College, this particular *Raga* is sung with a slightly high '*Dhaibat*'. In fact, the regnant note of the *Rag* is '*Dhaibat*' which distinguishes it from '*Puriya*' in which '*Nishad*' is prominent. **Nasiruddin** deliberately used '*Dhaibat*' at a slightly different shade. It is well-known that every musician's family in India has got its personal style. Probably this is not wholly undesirable in so far as it assures variety and individuality. But, it may just as well add to the difficulties of the learner by confusion. A student of '*Kheyal*' may miss the nuance of a delicate note, in taking a fast '*tan*'—particularly in '*arohan*' and then woe betide him.

A Bombay performer

The other vocalist of eminence coming from outside was **Vilayat Hussain Khan** of Bombay, the son of **Nathan Khan**. He is a "*Kheyalia*" with a lovely voice who knows how to develop a melody without sacrificing the beauty of the composition. His style is easy and graceful, and as such, he quickly established points of contact with the public. His '*boltans*', or '*tans*' which work hand and glove with the words of the song were exceedingly well-done. They reminded us of **Fyaz Khan** of **Baroda** and his disciple, **Principal Srikissen**. One would think that they belonged to the same school, for the affinities were unmistakable. After a '*Deshi Todi*', which he sang indifferently with two '*Dhaibats*', **Vilayat Khan** gave a beautiful '*Basant*' which earned him a great applause. Next evening the Bombay *Ustad* sang a *Purvi* and a *Jayant*, which was probably '*Jayant-Sri*', for the *Sri*-element was very conspicuous. His '*Chanchar Holi*' was not very successful, for the Lucknow standard in *Chanchar* is very high indeed. The Lucknow public demand the expressiveness of '*Tumri*' from a *Holi* singer, and it is difficult for anyone other than **Chandan Chaube** to satisfy this demand. In any case the impression made by **Vilayat Hussain** improved tremendously the moment he ceased to sing with the harmonium, which is admittedly a kill-joy in music.

Other vocal artistes of second magnitude also demonstrated their skill. **Chand Khan** and **Usman Khan** of **Patiala** sang, among others, a rare *Raga* in '*Bhakhara*' with

Komal '*Ri*' and '*Suddha Dhaibat*' as '*badi*' with '*Panchama*' as '*anubadi*'. It was akin to '*Jogiya*'. The writer has heard probably another variety of '*Bhakhara*' which is closer to '*Lalit-Pancham*.' The style of the two brothers from Patiala was already very good. **Gurmukh Singh** of **Gujranwalla** sang *Dhrupad* in '*Barat, Sukla Bilawal*' and '*Bara-Hans*' to the accompaniment of *Pakhwaj* by **Pandit Sakharam** of the Marris College who lent *Dhrupad* its proper dignity by his play.

But it was the instrumentalists who carried the day. Among them, special mention must be made of three, **Hafiz Khan**, the ***Sarodiya*** of **Gwalior** lately of Calcutta. **Enayet Khan**, the ***Sitariya*** of **Gauripur** Bengal, (the worthy son of the late **Emdad Khan**, and the maternal uncle of Professor **Hamid Khan** of **Lucknow**), and **Ustad Fazi Khan** the ***Sitariya*** of **Sakhid** near Gwalior. **Hafiz** is the greatest artist in ***Sarod*** now living. The manipulation of his finger-tips is accurate, his control over notes is marvellous, his economy is thrilling. He played morning, noon-tide and evening *Ragas*, he played heavy and light tunes, on slow and dancing rhythms, and whatever he touched, he adorned; whenever he played he led the audience captive.

Spirit of raga

Hafiz Ali is not a pedant, he avoids virtuosity like poison, he does not show off what can merely be acquired by long practice. He is not mechanical. He enters into the spirit of the *Raga* straightaway, and then inveigles it out before the audience very tenderly, by the minimum of dexterous strokes and the most delicate handling. An instrument like ***Sarod*** is not supposed to be a conveyor of delicate nuances. Yet he came after **Enayet Khan** who had enraptured his audience by an inimitable *Bhairabi*, played the same and succeeded in arousing the same, if not a greater enthusiam among a public that believes in *Bhairabi*. It was no mean accompolishment. **Enayet Khan** played twice, one '*alap*' in '*Jaunpuri* on the model of his father and a few '*gats*' in '*Bhairabi*' and '*Kafi Pilu*' with **Sisir Sobhan Bhattacharya's** accompaniment in *Tabla*. He had never played better, which is, as everybody who has heard him will admit, saying a great deal. He fell ill along with his disciple, **Bhombal**, the young twelve-year nephew of the famous ***Sarodiya***, **Timir Biran Bhattacharya** who is now touring in the Continent with **Udaya-Shankar**. **Enayet** and his party left Lucknow in a hurry and deprived us of many more treats.

The Jaipur school

Fazi Khan is a ***Sitari*** whose performance in "*Bhimpalash*" has been recorded. His name may be new to many, hence a few remarks about this fine player will not be out of place. He belongs to the '*Senya*' school of Jaipur who claim to be descendants of **Mian Tansen** and as such to have preserved the traditions in their pristine purity. Their play is different from that of **Emdad Khan** and his school. The present generation is familiar with the latter through their representative **Enayet Khan**. The difference probably started from the fact that the late **Emdad Khan** had played on the '*Sarangi*' in his younger days and introduced some of the decorations adequate to the *Sarangi*, an invariable accompaniment to songs of lighter variety into his *Sitar-play* and by force of genius created a new personal style altogether. The musical difference between the '*Senya*' and the '*Emdadi*' styles lies in the greater use by the former of those '*alankars*' which are associated with and are peculiar to *Sittar* e.g., '*Jorh*' '*Thok*' (*strokas*), '*Larhi, Larhguthai*' etc.

Musical Value

It is not suggested that they are absent, say, in **Enayet Khan's** performance or that nothing else is present in Fazl. Both played "*Bhairabi*". The former left the impression of a beautiful song rendered by a great vocal artiste of the female persuasion, the latter that of a purely instrumental piece. **Enayet** was more true to his sense of music, **Fazl** to his instrument from which he would evoke music. For those who believe that musical value is one uniform throughout and a derivative of vocal qualities **Enayet's** appeal would be greater. For pluralists, who would look to the character of each instrument for its own type of musical expression **Fazl Khan's** appeal of every *Seniya* would be superior indeed. Yet, one is not very sure about this, for there are many things which are common, e.g., the control over notes and *ragas*. Regarding **Fazl Khan's** play one can have no doubt whatsoever.

THE MADRAS CORPORATION BROAD CASTING SERVICE

Annual Report of 1932-'33

"The Scotch Crofter in his lonely hut among the hills, and the lighthouse-keeper on his solitary rock, may now listen to the glories of Roman, Milanese, and Parisian opera. The genius of wireless, at a finger's gesture, will fill the lowliest chamber with the wizardry of the 'Rhine Gold,' the' Magic Flute,' or the 'Blue Bird.' "

Not only this; it 'plays a great part in enabling a civic community to provide opportunities for the citizen to attain, to possess, and to seek the very best that man is fit for—not merely in the physical welfare—but in things and objects which intensify fellowship and give men happiness such as beauty of environment and the opportunity to enjoy the best that the creative artistes in the past have produced.' That is how it can justify its existence; that is how one gets the sense of belonging to a city.

We are glad that the Madras Broadcasting Service is well on its way to achieve such an end.

It now enters on the fourth year of its career. The following history of its service is well worth noting:

"It may be recalled that a Club was formed on 31st July 1924 called "The Madras Presidency Radio Club" with His Excellency the then Governor of Madras as its Patron. During the first year, the Club used a small 20 watt Transmitter lent by Mr. Roscher of the Indian States and Eastern Agency. During the Second Year, the Club purchased a 100 watt Transmitter, which it was using until October 1927. The Club was then wound up by reason of the fact that the Government of India stopped giving proportionate license fees to the various Radio Clubs in India in consequence of the formation of the Indian Broadcasting Company and the Club could not pull on without financial help from Government. The Club presented the Transmitter to the Madras Corporation on condition that they took up Broadcasting Serviee. The Corporation of Madras accepted the gift and after a great deal of correspondenee a broadcasting license was obtained from the Government of India in May 1929. Necessary materials for maintaining a regular Broadcasting Service were then obtained from England. Aerials etc. were erected and an efficient Studio was built. Regular Broadcasting Service was commenced on the 1st April 1930 with the Studio in an outhouse in the compound of the Municipal Office and the Aerials located on the top of the Municipal Office itself (Ripon Buildings)."

The year under report is one of increasing activity. Music, school service, lectures, and advertisements form the chief heads of utility. The service is as usual receiving the co-operation of the Music Academy, Madras in the matter of selecting the artistes and we are happy to note that there is a steady improvement in the tone of the musical output. There has been 'direction of a proper kind' as already suggested by us and the results obtained are commendable.

As usual the statistics of the musical programme present very interesting reading. Of the *ragas* popular at the broadcasting station, *Todi* tops the list; *Kalyani*, *Sankarabharana*, *Kambhoji*, *Bhairavi*, *Harikambhoji-Kharaharapriya*, *Surati*, *Hamsadhvani*, *Pantuvarali*, and *Kapi* come next in order. The development of broadcasting has undoubtedly been one of the factors which have created a somewhat difficult economic condition in the profession of the musician. We grant that, 'to these conditions, the profession itself must react but, at the same time, the broadcasting authorities should recognise their full responsibility to the profession of music, upon which they are dependent for so much expert assistance and it is not unreasonable that we should look to them to restore the equilibrium.' We wish the service all success.

Notes and Comments

The Raja Sir Annamalai Endowment

The New Year brought in very good cheer indeed to the Music Academy Madras, which commenced its activities with great zest. This was due, in no small measure, to the encouragement it received at the hands of one of its foremost patrons, **Dr. Raja Sir Annamalai Chettiar—The Raja of Chettinad**—who, in inaugurating the proceedings of the Seventh Annual Session of the Madras Music Conference of 1932, signalised the event by a kindly endowment, made in favour of the Academy's Teachers' College of Music, the terms of which are contained in the following letter.

RAJAH
SIR ANNAMALAI CHETTIAR.
OF CHETTINAD.

'CHETTINAD HOUSE'
ADYAR, MADRAS.
27th December, 1932.

My dear Doctor Rama Rau,

I am enclosing herewith a cheque on the Imperial Bank of India for Rs. 500 in your favour. This will serve as an endowment and I request you to kindly arrange to have a gold medal made out of the interest from the amount and awarded annually to that pupil teacher of the Teachers' College of Music, Madras, who shows the greatest proficiency in music in the year.

With kind regards,

Yours sincerely,
ANNAMALAI CHETTIAR

* * * *

The executive committe cannot adequately give expression to their feelings of gratitude at this gracious act of the Raja Sahib, whose memory will forever be green in the annals of the Academy's institution.

The Dikshitar Day

This was celebrated on the 8th January, '33, when Mr. T. L. Venkatarama Iyer, delivered an interesting and instructive lecture, interspersed with musical renderings of select pieces of the great composer, on the "Life and work of Sri Muthuswamy Dikshitar." Vidwan Tiger K. Varadachariar presided on the occasion.

The Tyagaraja Day

This was celebrated on the 9th January '33 when Gayaka Sikhamani L. Muthiah Bhagavatar gave an interesting discourse on the life and teachings of Sri Tyaga-

raja and sang a few typical *Kritis* that stand as landmarks in the saint's career.

Sri Purandara Das Padam Competition

This was held on the 23rd February, '33. The were 19 entries, of whom 10 only presented for the contest, consisting of 4 gentlemen and 6 ladies. The competition was judged by Messrs. Vidvan Tiger K. Varadachariar, Gayakasikhamani, L. Muthiah Bhagavatar and T. V. Subba Row. The Academy thanks the judges for their services. The prizes (gold medals) were distributed on the 4th of August at a function convened for the award of L. T. Mus. Diplomas to the successful students of the Teachers' College of Music, by Kumararajah M. A. Muthiah Chettiar, the Mayor of Madras.

These competitions have a peculiar value. They not only impart the necessary impetus to the votaries of music, in learning these beautiful melodies, but they lead the competitors to regard their appearance on the platform, in the nature of an award of a '*musical blue*.'

There was a good display, of quite an appetising collection of *Dasar* tunes. The *padams* of **Sri Purandara** are as old as the hills though, alas!, they are now falling out of memory. We trust that Academy's efforts in this direction will be taken up by other institutions and Sri Purandara, the father of Carnatic music, be enabled to regain the wide popularity he had in the good days of old.

* * *

Results of the competition

Ist Prize	Ch. S. Rajam
IInd Prize	Miss Lalitangi

Highly commended

1. Mrs. S. Nagaswamy Iyer
2. Mr. S. Subbukrishnayya, M.A., *Mysore*
3. Mr. T. K. Padmanabha Rao
4. Sri. S. Jayalakshmi

THE MADRAS TEACHERS' COLLEGE OF MUSIC

The Award of Diplomas

On the evening of Friday the 4th August, 1933 at 'Gana Mandir,' Thambu Chetti Street, G. T., **Kumararajah M. A. Muthiah Chettiar, Mayor of Madras**, gave away the diplomas to the successful students of the Teachers' College of Music.

In welcoming the Mayor, **Mr. S. Satyamurti** said that he, the Mayor, was well-known as belonging to the great community which had helped to keep alive the great Indian arts of sculpture, architecture and music. The Music Academy, he said, existed for the raising of the general level of South Indian music and for making music not only the privilege of a few rich persons, but the possession of the poorest in the land. For that reason, they wanted to train teachers of Indian music who could teach boys and girls to become good musicians. The Academy had already trained some; and, so long as there was demand, the Academy would continue to supply the demand. The Academy had further made the Madras University to institute a **Diploma** course in music.

He stated that the Academy intended to open classes in *Bharata Natya*. Mr. Udayasankar and Sri Ragini Devi were greatly appreciated in the West. He believed that *Bharata Natya* had a great future and he hoped that with the help of discriminating patrons, they would be able very early to open a school for *Bharata Natya*, from which would go forth respectable ladies who would have honourable means of livelihood and incidentally, make pleasant the otherwise drab life of the people of India.

Mr. K. S. Viswanatha Sastri, Hon. Joint Secretary, presented the following report of the Teachers' College of Music.

Kumarajah of Chettinad, Ladies and Gentlemen,

In begging leave to submit the report of the **Teachers' College of Music** for '32-'33, I may, on this memorable occasion, be permitted to hark back a little to the beginnings of this instituition. The Music Academy, Madras, urged by a great zeal to achieve one of its long-cherished objects, took advantage of the sympathetic attitude of the authorities towards the claims of Music and its inclusion in the curricula of studies, thus enabling boys of musical talents to have the same opportunities of obtaining examination credit for their talent, as a boy who is specially clever in languages, mathematics or science and of the consequent growing demand for teachers of the right type, drew up a detailed syllabus for a year's course and started this Teachers' College of Music, in October, 1931, on the **Vijayadasami Day**. The College was fortunate in securing the able services of **Vidvan Tiger Varadachariar** as its first Principal.

To his great musicianship and undoubted abilities as a teacher, the College owes its success during the first year. The little flock of students whom the great Tiger shepherded, in such kindly and wise manner, have already come out full-fledged and found berths as teachers of music both in the city and the moffussil. The year 1932, saw the institution of a new **Diploma Course** in Indian music under the auspices of the University of Madras. All music lovers must be sincerely proud of this acheivement of the University. The Academy's Teachers' College of Music had soon to forego the services of its great Principal, who now found favour with the University to act as the Chief Professor of its new Diploma course. The institution had thus, temporarily at the beginning of the year under report, to be in charge of **Mr. Rajagopal Sarma**, a disciple of **Namakkal Narasimha Iyengar** and one of its brilliant students during the year previous. Soon however, the Academy found its proper Principal in the person of **Gayaka Sikhamani Muthiah Bhagavatar** the renowned Palace *Vidvan* of Mysore, who took charge very early in the year. The Academy owes a deep debt of gratitude to the **Mysore Darbar** for the kind permission given to utilize the services of its musician. During the year under report, there were ten students and they went through a regular course of studies under the guidance of **Muthiah Bhagavatar** assisted by his able Assistant **Mr. Appa Iyer.** Special lectures on acoustics were delivered by **Mr. V. Appa Row** Additional Prof. of Physics, Presidency College, Madras and a special coaching, in the singing of *Dasar Padams*, was given by **Mr. Dasa Row.** The students underwent a final examination (L.T. Mus.) at the end of the year in theory and practice. The Board of Examiners consisted of **Messrs. Tiger Varadachariar**, **Mr. T. V. Subba Row**, and **Ponnayya Pillai** of the Annamalai College of Music. As a result* of these examinations 2 passed out in the first class, 2 in the second class and 4 in the third class. And these have now assembled here to receive their respective diplomas from your esteemed hands.

I take this opportunity of congratulating them on their success on behalf of the Academy. The Diplomas that they are going to receive have been won hard at the examination. We, of the Music Academy, whose duty it is to see that the public discriminate between examinations which are valuable means of education and those which are of no

* See page 180

worth—an obligation fully recognized by us—well know that this **Diploma**, 'which is to be regarded as a word of dignity, represents a certificate of real musical value.' During the year under report, the Academy has been able to start the necessary adjuncts to every institution for training teachers *viz.*, Model Schools of Music. In doing so, the Academy purported to achieve not only the object of securing material for the students of its Teachers' College of Music to get facilities in practical teaching, but also to provide jobs to the students that pass successful out their institution. Several schools were started in the City and placed in charge of the students. Special mention must be made of the Model Girls' School at Mylapore, which is being very ably conducted by **Srimati Brahadambal** an ex-student of our College. The Academy had already started two schools this year, one of which is located in this very Hall under the management of **Miss. Rajeswari**, one of the students now waiting to take her Diploma and another in Narayana Mudali Street. The Academy hopes to multiply schools of this type and thus provide musical instruction at very moderate cost. It is a matter of common knowledge that people exercise far less care in the selection of a teacher of music for their children than they do in the choice of a 'butcher or a baker.' It is with a view to impart musical instruction, on correct lines, that the Academy has taken up the task of starting these Model Music Schools in several parts of the city, to enable the public to send their young ones for musical equipment. The success attained so far is really encouraging. We are glad that this year we have begun the college very well indeed. The present strength is very encouraging. There are now 28 students and there is every prospect of more students coming in. The Academy looks forward to the unstinted help of benevolent patrons in its ventures. In the starting of the Teachers' College of Music and its subsequent nurture—many a kindly hand has helped the Academy. The Academy had the benefit of the able guidance of **Mr. T. V. Subba Row**, was the recipient of donations by way of scholarships from its enthusiastic President **Dr. U. Rama Rau**, and similar ones during the year, from persons like **Mr. T. Rangachariar**, and **Mr. S. Doraiswami Iyer** and last, but not least, received munificent help from the hands of your illustrious father **Dr. Raja Sir Annamalai Chettiar**, who generously endowed a **Gold Medal**, to be given to the best student of the year, that passes out of this institution, the importance of which no words can tell.

Mr. President, we trust that this Teachers' College of Music will soon pass through its tender years, reach full adolescence and attain that reputation and popularity which is its just due. With these few words, I join in the request to you, Sir, to proceed to confer Diplomas on the successful students of the Teachers' College of Music.

Kumararaja Muthiah Chettiar of **Chettinad** then gave away the diplomas to the successful students of the college and prizes, in the shape of gold medals, to the winners in the Purandara Das Padam Competition. He congratulated the winners and said that the Music Academy had produced a good number of musicians. He referred to the College of Music at Chidambaram, which now formed part of the **Annamalai University** and observed that students generally did not join the music classes unless they were given stipends. He wished that the Madras University also considered giving stipends to such students. He wished the Academy all success.

The successful candidates then entertained the audience with their music and the function terminated with the vote of thanks of **Gayaka Sikhamani L. Muthiah Bhagavatar.**

His Holiness Sri Sankaracharya of Kamakoti Peetam.

We are glad to learn that Messrs P. S. Sundaram Ayyar and Pandit S. Subrahmanya Sastri were asked to deliver lectures in the presence of **His Holiness Sri Sankaracharya** of Kamakoti Peetam, at Tanjore on 23rd August, '33 and were presented with shawls in recognition of their music erudition.

His Holiness discussed several musical topics with the above gentlemen. His suggestions with regard to '*Chaturdandi Prakasika*' —a work being published by the Academy— were very illuminating and were adopted. May Swamiji's Grace be upon the Academy!

Bharata Natyam

In accordance with the resolutions passed during the last Conference, the Academy succeeded in popularising the art. A lecture on Indian Dance was arranged for and delivered by **Sri Ragini Devi*** and performances therein were held both during the year and in the Conference Session. These drew large audiences. **Mr. Udayasankar**, the famous Indian Dancer, was one of the distinguished visitors at the performance held on 26-8-33. He greatly admired the exposition of the art by **Sri Balasaraswati**. At his instance, a special performance was arranged for, for himself and his party. Mr. Udayasankar paid a tribute to the excellence of the artiste and took some film poses for his own personal use with the artiste's permission. He observed he had not seen the like of it anywhere and expressed his desire to spend some time in South India to make an intensive study of the art. He believed that a true renaissance in dancing could take place if, by a stroke of creative genius, it became possible to suck the quintessence of the dancing system of the South and present it with suitable music and appropriate scenic back-ground. To do his bit in this direction was one of the dreams which he cherished in his soul. While he danced in the East and the West he did not see any limitations of race, caste, colour or creed. It would be a complete debasement of the artistic principle in human life were it to be prostituted by narrowness of any kind.

In the matter of the technique of the feet and the expression of certain moods, he said, that the North had made magnificent strides but it still lacked the full quality of what he would call rhythmic dynamics, so wonderfully perceived in the South.

The Kshetraya Day Celebration

The Kshetraya Day was celebrated on Saturday the 16th Sept. at 'Gana Mandir.' **Vidvan Tiger K. Varadachariar** delivered an interesting lecture on **Sri Kshetraya. Sri Jayammal**, daughter of **Sri** *Veena* **Dhanam**, sang a number of *Kshetraya Padams* to the delight of all.

The learned lecturer opened his address—a synopsis of it is given below in *Tamil*—by paying a tribute to the glorious services rendered to Music by the galaxy of bards like **Sri Jayadeva, Teerthanarayana, Purandara Das, Bhadrachala Ramadas** etc., and touched upon the important pioneering work done by the hierarchy of *Bharatachars* beginning from *Brahma* down to King Bhoja.

Born in Muvapuri Village, in the Kistna District, **Kshetraya**, already a renowned Telugu Scholar, greatly enriched the field of music by his 10000 and odd *Padams*. He was the favourite at the Royal Courts of Madura, Tanjore, Golconda etc. Every one of his *Padams*, bore his patent seal '*Moova Gopala*' though on some of them the label '*Kanchi Varadan*' or '*Sevvanti Lingan*' are to be found here and there.

* See Page 153

Mr. Varadachariar, in his own inimitable way, interspersed with his eloquent renderings of a few of the *padams*, described the glories of **Kshetraya**, with touching anecdotal references to his bring-up from very childhood. The high-strung '*Nayika Nayaka*' sentiment which these *Padams* revel in, has given a a convenient handle for much adverse criticism at the hands of those, unacquainted with the genius of Hindu religion, particularly its love-aspect, which is the peculium of all real devotees in every great religion. Love in religion is a science. It is the natural outcome of the human soul when it is freed from impurities and cured of distractions. Like the songs of **Solomon** and the chants of **Sufis** these *padams* of **Kshetraya** will stand out in all ages as an expression of the enthusiastic rapturous love of the human soul for the Divine Godhead.

As gems of melodic beauty, these *padams* stand unrivalled. The exquisitely delicate phrasing of the tunes, the irresistible charm of style and the wistful cadence of their tender movement, all impart to them a halo all their own.

Mr. C. R. Srinivasa Iyengar, an expert member of the Academy, in proposing the vote of thanks to the lecturer and to the lady musician of the day, complimented the Academy on its extremely good work towards the advancement of Carnatic Music on correct lines and wished it all success. **Kshetraya**, he said, was rightly called **Abhinava Jayadeva**. He referred to his *Pancharatna padams* at the Tanjore Court and narrated to the audience the story as to how the bards of the court of King Vijayaraghava, could not compose the unfinished portion of the third *Charana* of his *Kambhoji pada* commencing with the words '*Varada Gopala Pove*' and had to await the return of **Kshetraya** himself from his pilgrimage to do up the work.

The function came to a close with the sweet music performance by **Sri Jayammal** and her daughter **Sri Balasarasvati**, who by virtue of their lineage and musical talents, were eminently fit to play the role allotted to them. Sri Jaya's rendering of the *Padams* really showed what peaks of musical perfection they were.

*பரதாசார்யர்கள்:—இவ்வுலகின்கண் ஸங்கீதத்தை பரவச்செய்து, ப்ரஸித்த பரதாசார்யர்களென வழங்கும் மஹான்களில் முக்கியமாய்,

பிரஹ்மா, பரமசிவன், நந்திகேச்வரர், ரிஷிகள், பரதர், துர்க்கை, நாரதர், கோஹலர், இராவணன், வஸிஷ்டர், ச்யவனர், வாயு, ரம்பை, காச்யபர், பரத்வாஜர், கௌதமர், வஸிஷ்டர், பிருங்கி, மதங்கர், தத்திலர், தும்புரு, யாக்ஞ்யவல்க்யர், பிரஹஸ்பதிகள், சுக்ரர், ஆஞ்ஜனேயர், விநயகர், ஷண்முகர், ஸார்ங்கதேவர், ஸோமநாதர், அபினவகுப்தர், ஆதிசேஷன், அர்ஜுனன், மாத்ருகுப்தர், அரசர் (போஜர்) முதலியவர்கள்.

மேற்சொன்ன பரதாசார்யர்களை பின்பற்றிய முனிச்ரேஷ்டர்களில் சிறந்த லோகோபகாரத்தின் பொருட்டும், ஸகல ஜீவராசிகளும் உய்யும்படிக்கும், வேத, சாஸ்திர, புராண, இதிஹாஸாதிகளைச் செய்து பகவானுடைய ஸாலோக்ய, ஸாமீப்ய, ஸாரூப்ய, ஸாயுஜ்யமென்கிற நான்கு வகையான முக்திமார்க்கங்களைப் பெறுவதற்கு உபாயம் செய்தவருடைய அவதாரமென்றே சொல்லப்பெறும் ஸ்ரீ ஜய தேவர் முக்கியமானவர். இவர் அருளிச்செய்த **கீதகோவிந்தம்**, அல்லது **அஷ்டபதி** யென்னும் கிரந்தத்தில் அனன்ய பக்தி யென்பது சொல்லாமலேயே விளையும்.

* Synopsis of the *Tamil* lecture

இவருக்குப்பின் ஸ்ரீ சுகப்பிரம்ஹஸ்வரூபி யாகிய ஸ்ரீநாராயண தீர்த்தரும் ஸம்ஸ்க்ருதத்தில் ஸ்ரீ கிருஷ்ண தரங்கங்கள் செய்தவர்.

அடுத்தாற்போல் பரம பாகவதாக்ரேஸராயும் ஸ்ரீகிருஷ்ண பகவானிடம் பரமபக்தி பூண்டவராயுமுள்ள ஸ்ரீ புரந்தரதாஸர் நம் தேசத்து ஸங்கித முறைகளை ஸரிவர அப்பயஸிக்கும் பொருட்டு இம்மஹனீயர் இயற்றிய ஸ்வராவளி, அலங்காரங்கள், கீதங்கள், லக்ஷண கீதங்கள், பிரபந்தம், டாயம், ஸூளாதிகள் முதலிய முக்கிய அம்சங்களைத் தயாரித்து, லோகோபகாரமாகச் செய்ததையும் தவிர, எண்ணிறந்த பதங்கள் அல்லது கீர்த்தனைகளைச் செய்து, பக்தியின் உண்மை விளங்குமாறு நிரூபித்தனர்.

ஸ்ரீ பத்ராசல ராமதாஸர்: இவர்கள் ஸ்ரீ ராமனுடைய கடாக்ஷத்தைப் பெறுவதற்காக பலவிதத்தில் இவரது அருமைவாய்ந்த சொற்பொழிவுகளில் பக்தியோடு கூடி செய்துள்ள கீர்த்தனங்கள் பல உள.

இவருடைய கீர்த்தனங்களைக் கேட்டால் கல்மனமும் கறைந்துறையும்.

க்ஷேத்ரியர்

இவர் கர்னாடக ஸங்கிதத்தை நவீன மாதிரியில் மிகவும் மேன்மை தங்கிய நாயிகா நாயகி பாவங்களுக்கேற்ப ஸுமார் 10,000த்திற்கு அதிகமாயுள்ள பதங்களினால் ஸங்கிதத்தைப் போஷித்தவர். பாவ, ராக, தாளங்களில் சிறந்து ஸார, ஸௌலப்யமாயுள்ள பதசைலிகளினுடன், பரமாத்மாவை புருஷனாகவும், ஜீவாத்மாவை நாயகனையும் வைத்து அமைத்துக்கொண்டு அனன்யபாவத்தையும் பிரகாசிக்கச் செய்தவர்.

இவர் கிருஷ்ணா ஜில்லாவில் மூவபுரி என்ற கிராமத்தில் ஆந்த்ர பாஷையில் மிகவும் தேர்ந்த வித்பன்னரில் ஒருவர். ஸங்கித ஸாஹித்ய கோவிதர். இவர் ஒரு யோகியின் வரம் பெற்றவர்.

'ஸ்ரீபதி ஸுதுபாரிகி நேனோபலேக நினு வேடிதே-கோபாலா மூவ கோபாலா'

இந்த க்ஷேத்ரியர், மதுரை, தஞ்சாவூர், கோலகொண்டா முதலான ஸமஸ்தானாதிபதிகளின் ஸபைகளில் பதங்கள் பாடியிருக்கிறார்.

தேசிய தேவகாந்தாரி ராகத்தில்
'வேடு கதோ - நடுத்ஸு கொன்ன விடராயடே,'

என்று ஒரு பதம் சொல்லியிருக்கிறார். இதில்லாமல் தஞ்சாவூரில் க்ஷேத்ரிய பஞ்சரத்னங்கள் என்று 5 ராகங்களில் 5 பதங்கள் பாடி யிருக்கிறார்.

'கஞ்சி வரதன்,' 'செவ்வந்தி லிங்கன்' என்று சில முத்திரைகள் இருந்த போதிலும் 'மூவ கோபால' என்ற முத்திரை இராமல் இராது.

காம்போஜி ராகபதம்-'வதரக போ போவே,' மூன்றாவது சரணத்தில் 'பாமரோ-ஸகுணமு அடிகிதி, மூவகோபாலுடு வத்ஸுநி - காமிஞ்சி நாதுல-கலயு செலுல ஜூசி - கரிகி - சிந்த நொந்திதி' இதுவரையிலும் சொல்லி, இதனுடைய முடிவை கவீந்த்ரர்கள் அவரவர்களுடைய புத்தி சாதுர்யத்திற் கேற்ப, பூர்த்தி செய்யுமாறு விஜயராகவ பூபதி யினிடம் கேட்டுக்கொண்டார்.

பிறகு இவர் ஸேது யாத்திரைக்கு போய்விட்டார். கவீந்த்ரர்கள் தங்களால் ஈன்றவரையில் ச்ரமமெடுத்துப் பார்த்து அதன் கடைசி பாகத்தை பூர்த்தி செய்வதற் கொண்ணாமல் திரும்புகையில் க்ஷேத்ரக்ஞரை எதிர்ப் பார்த்துக் கொண்டிருந்து அவர் வந்து

சேர்ந்த உடனே ஸங்கீத வித்வான்கள் கவிகள் முதலியவர்கள் இவரை ரஹஸ்ஸியமாய்ச் சூழ்ந்துச்கொண்டு பிரச்னையினுடைய விடையைக் கேட்க்க ஆவலுற்றனர்; அப்போது இம்மஹாகவி

—ராம ராம யீ மேனிதோ வானி மோமு

ஜூடவலெனு - மொதடி பொங்தேசானு—என பதத்தை பூர்த்தி செய்தனர்.

அதைக் கேட்ட கவிச்ரேஷ்டர்கள் இவருடைய கவித்வத்தையும் அதின் அலங்காராதி விசேஷங்களையும் கேட்டு ஆனந்தித்து ஸாக்ஷாத் கோபாலனே யென்று கொண்டாடினார்கள்.

The Ashtapadi Competition 1933

The *Ashtapadi* competition announced by the Music Academy, Madras was held at 'Gana Mandir' on the evening of Saturday the 11th November. There were 16 entries for the contest, both sexes being equally represented which consisted of competitors from Guntur, Nellore, Palni etc. Of these 13 actually competed, six of whom were males. This list comprised an M.B.B.S., a Sub-Inspector of Police, students from Schools and Colleges, family ladies and school going girls. The competition having been thrown wide open to all irrespective of age, sex, community, profession etc., one would have wished that professionals had taken part in the competition. But, strange to say, this was not to be. As per rules* of the competition, the candidates had each sent in a list of six *Ashtapadis* with their respective *raga* and *tala* out of which they sang two, each candidate being allowed to sing along with the *Pallavi* of each *Ashtapadi*, any two *Charanas* at his or her option. All the competitors sang to the accompaniment of the *Tambura Sruti*.

Messrs. Keertanacharya C. R. Srinivasa Iyengar, T. V. Subba Rau and **T. L. Venkatrama Iyer**, acted as the judges of the competition and in them the Academy had a very efficient panel. The competition came as a fitting successor to the **Sri Purandara Das Padam Competition** held by the Academy in April last which proved to be a great success. Experience has shown the utility of such competitions beyond all doubt. They kindle quite a keen interest in the music—loving public, give the right impetus in resuscitating the beauteous melodies of old and eventually prove an investment yielding quite a generous return in musical response. The display of musical talent on these occasions was very commendable. On the present occasion we had tunes not only in *Todi, Mukhari, Bhairavi, Saveri, Sourashtra, Pantuvarali, Madhyamavati* etc. etc., but also in *Hindustan Bhairavi, Bhoop, Telang, Yamankalyani*, etc. etc., all well rendered by the competitors. No one can resist the lure of **Sri Jayadeva's** lilting tunes nor their high strung love-sentiment, giving expression to the ecstatic yearnings of the human soul to the All pervading One. No wonder then that the two and a half hours that were spent at 'Gana Mandir,' were hours of real musical treat.

The function came to a close with the fitting speech of **Mr. S. Satyamurty** who dwelt upon the importance of holding competitions of this nature and on the unique power of music as a great unifier, conveying as it does, beauty from one mind to another and hoped that the Academy would soon hold similar competitions regarding the songs of **Gopalakrishna Bharati, Arunachalakavirayar** and other *Tamil* bards.

* *Vide page* 180

Results of the Competition

Ist. Prize: M. P. Rajammal. **IInd. Prize**: Sri V. N. Tulasi Bai.

Highly Commended: Sri. S. Jayalakshmi, Mr. S. Rajam, Mrs. S. Nagaswamy Iyer, *in order of merit.*

Donors during the year

We take this opportunity of expressing our gratitude to the various donors* *viz.*, Messrs. N. V. Raghavan, Dr. U. Rama Rau, V. Appa Row, Dewan Bahadur T. Rangachariar and Dewan Bahadur N. Pattabhirama Rau who helped the Academy in its several activities.

Conference Competitions

In addition to the competitions held already, in the course of the year a fresh set of competitions were held during the Conference Session. For details as to their rules † and list of prize-winners *vide infra.* We trust that these will become a yearly feature in the days to come.

The Madras Music Conference 1932

Press Opinion

The Music Conference convened annually by the **Madras Music Academy** began its session yesterday and was opened by **Dr. Raja Sir Annamalai Chettiar**, whose interesting address as well as the addresses of **Dr. Rama Rau** and of the **President Vidvan Tiger Varadachariar**, appeared in our yesterday's issue. The labours of the Academy in holding these annual conferences and in conducting its other useful activities, to which Dr. Rama Rau, its President, made special reference in his welcome address, are praiseworthy in every way. Dr. Rama Rau referred in his address to the value of the services of various individuals and institutions in Madras imparting instruction in music but claimed that, in regard to them, attention should be paid to the quality and character of the instruction given and desired that inferior training resulting in inferior certificates of efficiency should not be encouraged. Raja Sir Annamalai Chettiar, whose great and practical interest in the cause of music is well-known, rightly referred to the larger problem of maintaining the quality and standard of South Indian Music as one of the principal aims which the Academy and other institutions should keep in view. He observed:

"A deterioration in taste of the average public man is, I am afraid, noticeable; I speak subject to correction. There is a craving for what may be called the baser instead of the higher and the more sublime music. The exponents of the art have to suit themselves to the passing whims of the audience. One very much wishes that some means are devised for arresting the growing evil."

The President of the Conference, one of the most well-known *Vidvans* himself, referred in his address to other unsatisfactory features in the present state of South Indian Music. He pleaded for the maintenance of the purity and integrity of *ragas*, "those exquisite modes of melody which are the pride and glory of our heritage." He deplored the tendency to fight shy of certain *talas* in music and he uttered a word of caution against the growing tendency of the modern age to show a distinct preference for the *madhyama kala* singing. "It is the *Vilamba kala*," he truly observed, "that reveals the true beauty of the emotional spirit of the melody. A close study of the *padams* of the composers aforesaid will serve as an efficacious corrective to the galloping vice." From the public point of view and that of music-lovers, in general, we think it high time that this and other conferences not merely dealt with the problems of music-technology, but also

* *See page 185*

† *See pages 181 and 182*

with the practical problem of the steps necessary to maintain the standards and quality of classical music and musical tradition. As **Raja Sir Annamalai Chettiar** said, music *sabhas* are, no doubt, very useful but the *sabhas* should see that "music does not degenerate and only the very best musical fare is provided for the public" and that "the interest of music should not be subordinated to the temptation to supply music at popular prices. The inevitable results of excessive popularisation of music should be kept in check so that the standards of the art may be kept pure and high." While the *pandits* and professors of music owe a great duty to the public in this respect and to the art that has elevated them, the public also by means of their individual patronage and through music *sabhas* owe a responsibility to the art from which they derive pleasure and happiness. They should see that the art is not allowed to deteriorate by the growth of evils to some of which attention was drawn in the addresses delivered yesterday.—*The Hindu.*

THE MUSIC ACADEMY, MADRAS

THE TEACHERS' COLLEGE OF MUSIC

Principal

Brahmasri Gayakasikhamaṇi L. Muthiah Bhagavatar

Assistant

Mr. A. Appah Iyer

Correspondent

Mr. S. Rajagopalachari, B.A., B.L.

Students of the College 1933-'34

LADIES

1. Ammani Ammal, T. A.
2. Chandrammal, N.
3. Chinnammal, A. S.
4. Chinnaponnu Ammal, J.
5. Dhanabhagyam, D.
6. Kanakadurgambal.
7. Meenakshi Ammal, V.
8. Muniratnammal, N.
9. Nagaratnammal, N.
10. Neelayatakshi, T. K.
11. Padmavati, R.
12. Parvatammal, P.
13. Rajalakshmi, G.
14. Rajeswari, A. R.
15. Rajalakshmi Ammal, R.
16. Rukmini Venkatrama Sarma
17. Saradambal, N.
18. Sarasvati, K.
19. Sumitra, K.
20. Sundari, M. K.
21. Sundari, N.
22. Tirumalammal, P.
23. Triveni Ammal, S.
24. Vedavalli, R.
25. Kamalam, P.

GENTLEMEN

26. Hariharan, M. S.
27. Krishna Rau, T.
28. Lakshmana Sastri, K. R.
29. Satyanarayanamurty, R.

Students of the College of 1932—'33 who passed the L. T. Mus. Examination held in April 1933.

Ist Class

Mr. S. Subbukrishnayya, M.A. (*Mysore*)
„ B. Srinivasa Iyengar

IInd Class

Mr. V. C Ramachandran
Sri T. K. Nilayatakshi Ammal

IIIrd Class

Sri K. Sarasvati Ammal
„ T. V. Rukmini Ammal
„ P. S. Sundari Ammal
„ A. R. Rajeswari

L. T. *Mus.* Examination 1933

THEORY

12th April '33. **11 a. m. to 2 p. m.**

N. B.—*Answer briefly to the point*

1. Draw up a detailed *syllabus* for one year's course of elementary instruction in music.

2. What are the practical steps you will adopt with regard to voice training.

3. Describe the essential features of good music, to which you will direct your pupil's attention, with a view to the creation of correct taste in them.

4. Write what you know of *sruti*, *samvadi*, *sthayi* and *murchana*.

5. Describe and illustrate the characteristics of a *varna*.

6. Explain the varieties of *grha* with regard to *tala*. Illustrate your answer.

7. Describe and illustrate the symbols used in Carnatic notation.

8. Give the *lakshanas* and illustrative *sancharas* of the following *ragas* :—

Mukhari, *Begada*, *Anandabhairavi*, *Saurashtra*, *Saranga* and *Nilambari*.

9. Give a critical appreciation of any composition of **Sri Syama Sastri** or **Subbaraya Sastri** studied by you.

10. Describe the career of **Sri Jeyadeva** and estimate his services to the cause of music.

(*Tamil Translation*)

சுருக்கமாயும் கேள்விகளின் குறிப்பிற்குத் தக்கவாறும் விடைகளை எழுதவும்

I. ஸங்கீத ஆரம்ப போதனையில் ஒரு வருஷப்படிப்பிற்குறிய விவரமான 'ஸிலபஸ்' (Syllabus—விஷயத் தொகுதி) ஒன்றை வரைக.

II. சாரீரப்பயிற்சிக்காக என்ன என்ன அப்பியாஸ முறைகளை நீங்கள் அநுஷ்டிப்பீர்கள்; அவைகளை விவரித்தெழுதுக.

III. ஸங்கீதத்தில் ஸரியான ரஸக்ஞானத்தை மாணவர்களுக்கு உண்டாக்க, உத்தம ஸங்கீதத்தின் எந்த எந்த முக்கிய லக்ஷணங்களை அவர்கள் கவனிக்கும்படிச் செய்வீர்கள்; அவைகளொவ்வொன்றைப் பற்றியும் விவரித்தெழுதுக.

IV. (i) 'ச்ருதி' (ii) 'ஸம்வாதி' (iii) 'ஸ்தாயி' (iv) 'மூர்ச்சனை'—இவைகளொவ்வொன்றையும் குறித்து உங்களுக்குத் தெரிந்தவரையில் எழுதவும்.

V. வர்ணத்தின் லக்ஷணங்களை திருஷ்டாந்த பூர்வமாய் விவரித்தெழுதவும்.

VI. தாளத்தில் க்ருஹத்திற்குறிய வேற்றுமைகளை திருஷ்டாந்தத்துடன் விளக்குக.

VII. கர்னடக ஸங்கித 'நொடேஷ'னில் (Noation—குறியீடில்) வழங்கும் குறிகளை ('ஸிம்பல்ஸ்'—Symbols), திருஷ்டாந்த ஸஹிதமாய் விவரித்தெழுதவும்.

VIII. பின்வரும் ராகங்களின் லக்ஷணங்களையும், அந்த ராகங்களை நிதர்சிக்கும் 'ஸஞ்சாரி'களையும் கூறுக:—'முகாரி'; 'பேகடா'; 'ஆனந்த பைரவி'; 'ஸௌராஷ்ட்ரம்'; 'ஸாரங்கா'; 'நீலாம்பரி.'

IX. நீங்கள் கற்றிருக்கும் க்ருதிகளில், ஸ்ரீ ச்யாமா சாஸ்திரிகளின் அல்லது ஸ்ரீ ஸுப்பராய சாஸ்திரிகளின், யாதேனுமொரு க்ருதியைப்பற்றி விமர்சித்து (பரிசிலனை செய்து) அதன் மதிப்பை (Critical appreciation) திட்டப்படுத்தெழுதவும்.

X. ஸ்ரீ ஜயதேவரின் சரித்திரத்தை வர்ணித்து, ஸங்கிதத்திற்காக அவர் எந்தமட்டிலுழைத்து உதவி புரிந்திருக்கிருரென்பதை நிர்ணயிக்கவும்.

SRI PURANDARA DAS PADAM COMPETITION

Rules of the Competition

1. The Competition is open to all without restriction of age, sex or community.

2. Each competitor shall send in a list of not fewer than six compositions of **Sri Purandara Das** giving their respective *Raga* and *Tala*.

3. Each competitor will be required to sing two or more out of the compositions submitted in the list.

4. Competitors shall sing to the accompaniment of the *Sruti* of a *Tambura*.

5. The decision of the judges appointed by the Academy in this behalf will be final.

6. In judging the competition, special regard will be paid to the correct rendering of the piece, with respect to *Sangita* and *Sahitya*.

7. The Academy reserves to itself the right to withhold the award of all or any of the prizes, if the judges should so recommend.

THE ASHTAPADI COMPETITION 1933

Rules of the Competition

1. The competition is open to all without restriction of age, sex or community.

2. Each competitor shall send in a list of not fewer than six *Ashtapadis* from *Gita Govinda* of **Sri Jayadeva** with their respective *Raga* and *Tala*.

3. Each competitor will be required to sing two or more *Ashtapadis* out of the list submitted, provided however, that with regard to each *Ashtapadi*, the singing of the *Pallavi* and any two of the *Charanas* at the option of the competitor shall be deemed sufficient compliance.

4. The competitors shall sing to the accompaniment of the *Sruti* of the *Tambura* only.

5. In all matters the decision of the judges appointed by the Academy in this behalf shall be final.

6. In judging the competition, special regard will be had to the correct and effective rendering of the pieces with respect to *Sangita* and *Sahitya*.

7. The competitors should be prepared to submit themselves to a second and further test if necessary.

8. The Academy reserves to itself the right to withhold the award of all or any of the prizes if the judges should so recommend.

1933-ம் வருஷத்திய
அஷ்டபதி ஸங்கீதப் போட்டி
போட்டியைச் சார்ந்த விதிகளாவன

(1) இப்போட்டிக்கு எல்லோரும் ஆஜராகலாம்; ஆண், பெண், வயது, ஜாதி முதலிய நிபந்தனைகள் ஒன்றுமில்லை.

(2) போட்டிக்காக வரும் ஒவ்வொருவரும் ஸ்ரீ ஜயதேவ ஸ்வாமிகளுடைய கீத கோவிந்தத்திலிருந்து அஷ்டபதிகளை, 6-க்குக் குறையாமல் குறித்து, அவைகளின் ஒவ்வொன்றினுடைய ராகம், தாளம், முதலியவற்றையும் எழுதி, ஒரு ஜாப்தாவை அனுப்பவேண்டும்.

(3) அவ்வாறு குறிக்கப்பட்டுள்ள அஷ்டபதிகளில் 2-க்குக் குறையாமல் பாடவேண்டும். ஆனால், அப்படிப் பாடுவதில், அஷ்டபதியின் பல்லவியுடன் அவரவர்களுக்கு ஸம்மதமான இரண்டு சரணங்களை பாடினால் போதுமானது.

(4) தம்பூரா ச்ருதிக்கே பாடவேண்டும்.

(5) இப்போட்டி ஸம்பந்தமான ஸகல விஷயங்களுக்கும் வித்வத் ஸபையார் நியமிக்கும் ஜட்ஜுகளே அதிகாரிகள்; அவர்களுடைய தீர்மானமே முடிவான வார்த்தை.

(6) உருப்படிகளைப் பாடுவதில், ஸங்கீத ஸாஹித்ய லக்ஷண கவனிப்பையும், அவைகளை ஸரியாகவும், ரஸவந்தமாகவும், செம்மையாகவும், பாடும் திறமையையும் ஜட்ஜுகள் முக்கியமாய்க் கவனிப்பார்கள். இதையொட்டித்தான் ஜட்ஜுகளின் தீர்மானமும் ஏற்படும்.

(7) போட்டிக்கு வருபவர்கள், ஜட்ஜுகள் எத்தனை தடவை ஆஜராகும்படி சொன்னாலும் ஆஜராகவேண்டும்.

(8) ஜட்ஜுகள் அபிப்பிராயப்பட்டால், மேற்குறித்த பரிசுகளில் ஒன்றையும்கூட ஒருவருக்கும் அளிக்காமலே இருக்க ஸபையாருக்கு அதிகாரம் உண்டு.

MUSIC CONFERENCE 1933
From 22nd Dec. '33 to 2nd Jan. '34.

COMPETITIONS—*Vocal*, *Violin* and *Veena*.
DAILY BETWEEN 8 A.M. and 10 A.M.

With a view to afford wide publicity and due recognition to deserving musicians, the Music Academy, Madras will hold **four** Music Competitions *viz.*,

1. *Vocal* Music for ladies
2. *Vocal* Music for gentlemen
3. *Violin* for all *and*
4. *Veena* for all

between 8 A. M. and 10 A. M. on all or such days as may be convenient, during the Conference season *i.e*, from 23rd December, 1933 to 2nd January, 1934, and will award **two gold medals** *one* for the *first* and the other for the *second* prize in each of the 4 competitions.

The rules of the competitions are:—

1. The competitions are open to all without restriction of profession, age, sex or community except that the two *vocal* music competitions will be held, one for ladies, and another for gentlemen *separately*.

2. Each competitor shall submit a list (4 *copies*) containing :—

(*a*) 4 *Varnas* including 2 in *Ata Tala*,

(*b*) 20 compositions including at *least* 1 of *each* of the following composers *viz.*,

Sri Jayadeva, Purandara Das, Teerthanarayana and **Kshetragna** and

at *least* 2 compositions of *each* of the following composers *viz.*,

Sri Tyagaraja, Muthuswamy Dikshitar and **Syama Sastry.**

(c) 15 *ragas* including 5 from :—

(i) *Todi, Mayamalavagoula, Bhairavi, Kharaharapriya, Kambhoji, Sankarabharana, Pantuvarali* and *Kalyani.*

(ii) and 5 from :—

Dhanyasi, Saveri, Sourashtra, Anandabhairavi, Mukhari, Madhyamavati, Kedaragoula, Yadukulakambhoji, Surati, Sahana, Mohana, Begada, Atana, Bilahari and *Poorvakalyani.*

3. Where any composition has a number of *Charanas*, the rendering of *any two* of them shall be deemed sufficient.

4. Each competitor will be required, at the option of the judges, to sing *at least* 1 *Varna*, 2 other *compositions* and 2 *ragas* out of the list submitted.

5. The competitors shall sing to the accompaniment of the *Sruti* of the **Tambura** only.

(6) In all matters the decision of the Judges appointed by the Academy shall be final.

7. In judging the competition *special* regard will be had to the correct and effective rendering of the *pieces* with respect to *Sangita* and *Sahitya* and of the *ragas* with reference to their *classic style.*

8. The competitors should be prepared to submit themselves to a *second* and *further* test, if necessary, as well as to a *preliminary* test.

9. If, in any one of the competitions, the competitors are less than *six* in number, prizes may not be awarded in that competition.

10. The Academy reserves to itself the right to withhold the award of all or any of the prizes, if the judges should so recommend.

Conference Competitions—Results

VOCAL—LADIES

Ist Prize	Sri. R. Brahadambal
IInd Prize	,, S. Santa Bai

VOCAL—GENTLEMEN

Ist Prize	Sangeeta Bhushana D. Sriramamurti
IInd Prize	(*Not awarded*)

VEENA—ALL

Ist Prize	Sri. S. Subbammal (*Mysore*)
IInd Prize	Sri. Sarojini Devi (*Guntur*)

VIOLIN—ALL

Ist Prize	Sri. V. N. Tulasi Bai
IInd Prize	(*Not awarded*)

THE ANNUAL MEETING OF THE GENERAL BODY OF THE MUSIC ACADEMY, MADRAS.

The meeting of the General Body was held on Friday the 24th February, 1933 at Gana Mandir,' 10, Thambu Chetty Street, George Town, Madras, under the presidency of Dr. U. Rama Rau. The following were elected as office-bearers for 1933.

President

Dr. U. Rama Rau

Vice Presidents

Mrs. M. Venkatasubba Rao,
Mr. N. Vijayaraghavan and
Mr. S. Satyamurty Iyer.

Trustees

Mr. P. Rangaswamy Chetty and
Mr. K. V. Krishnaswamy Iyer.

Secretaries

Mr. K. S. Viswanatha Sastri and
Mr. T. S. Tiruvenkatachari

Treasurer

Mr. S. Rajagopalachari

OTHER MEMBERS OF THE EXECUTIVE COMMITTEE

Mr. T. V. Subba Rao
„ T. L. Venkatrama Iyer
„ V. Appa Rao
„ A. Damodara Mudaliar*
„ G. K. Seshagiri
Mr. P. Sambamurty
„ E. Krishna Iyer
„ N. S. Mani
Miss Bhavani Swaminathan
Mrs. Ramaswamy Sivan

ADVISORY EXPERT COMMITTEE 1933

Vidwan Swaminatha Iyer. (*Umayalpuram*)
Gayaka Siromani P. R. Swaminatha Iyer (*Pazhamarneri*)
Sangeeta Sastra Ratna K. Vasudevachar (*Mysore*)
Sangeeta Bhushana Nemam Nataraja Bhagavatar.
Brahma Sri Muthuswamy Dikshitar.
Vidwan Tiger K. Varadachariar
„ T. S. Sabhesa Iyer
Gayakasikhamani L. Muthiah Bhagavatar.
Brahmasri Chidambara Bhagavatar (*Mangudi*)
Brahma Sri Vaidyanata Bhagavatar (*Soolamangalam*)

* Co-opted in the place of T. S. Rajagopala Aiyar since deceased.

Mr. Syama Sastri
„ Subbarama Iyer (*Mazhavarayanendal*)
„ Vedanta Bhagavatar
„ Sanjeevi Rau (*Palladam*)
„ Ramanuja Iyengar (*Ariyakudi*)
„ Subramania Iyer (*Musiri*)
„ Brahma Sri Soundararaja Bhagavatar†
„ P.G. Sundaresa Sastri
„ C.R. Srinivasa Iyengar
„ Krishnachariar (*Hulugur*)
„ *Veena* Venkataramana Doss (*Vizianagaram*)
„ A. Narayana Doss (*Vizianagaram*)
„ D. Venkataswamy Naidu (*Vizianagaram*)
„ K. Ponnayya Pillai
„ *Jalatarangam* S. Ramanayya Chetty
„ T. V. Subba Rao
Pandit S. Subramania Sastri
Mr. P. S. Sundaram Iyer
„ P. D. Krishnaswamy Iyer
Mr. Dr. Srinivasaraghavachari
„ T. L. Venkatarama Iyer
„ C. Subramania Iyer
„ G. V. Narayanaswamy Iyer
„ P. Sambamurty Iyer
„ Piratla Sankarayya
„ Harinagabhushanam (*Masulipatam*)
„ *Parupalli* Ramakrishna Pantulu (*Bezwada*)
„ *Vinjamuri* Varaha Narasimhacharlu (*Coconada*)
„ N. Ramakotayya
„ T. Lakshmana Pillai (*Trivandrum*)
„ T. A. Krishna Iyer (*Ernakulam*)
„ P. S. Krishnaswamy Iyer (*Calicut*)
„ *Shermadevi* L. Subramania Sastri
„ M.S. Ramaswamy Iyer
„ S. Sesha Iyengar
„ Sri *Veena* Dhanam
„ Gayanapatu Kirtana Patu Sri Saraswati Bai

THE JOURNAL COMMITTEE

Mr. T. V. Subba Row, B.A., B.L. (*Editor*)
„ K. S. Viswanatha Sastri, B.A., B.L. (*Manager*)
„ Vidwan Tiger K. Varadachariar
„ Pandit S. Subramania Sastri
Mr. P. G. Sundaresa Sastri, B.A.
„ T. L. Venkatrama Iyer, B.A., B.L.
„ Sripada Ramamurty Pantulu
„ P. S. Sundaram Iyer, B.A., L.T.

DONORS WHO HELPED THE ACADEMY DURING THE YEAR

Mr. N. V. Raghavan :	Rs. 50-0-0 for a vocal performance by Mr. K. Rangachari.
Dr. U. Rama Rau :	2 Gold medals of 1½ Sov. & 1 Sov. weight. each, for Sri Purandara Das Padam Competition prizes.
Mr. V. Appa Row Pantulu, M.A. L.T., *Addl. Prof. Physics, Presidency College.*	Rs. 25-0-0 towards the medals *Re*—The Ashtapadi competition.
Dewan Bahadur T. Rangachariar :	One Consolation prize *Re*—The Ashtapadi Competition.
Dewan Bahadur N. Pattabhirama Rau :	Rs. 35-0-0 towards the medals for the Conference Competitions.

† Since deceased

Books and Periodicals Received

Mention in this list does not mean nor preclude a review in any subsequent issue

Foreign

1. The Musical Times—London.
2. A Music Journal ,,
3. Academic Des Beaux Arts—Paris.
4. Music and Letters.
5. The Musical Quarterly.

Indian

1. Bharati—(*Telugu*) Madras.
2. Hindu Nesan ,,
3. The Magazine of the Hindu Theological High School, Madras.
4. Ranga Bhumi
5. Ananda Vikatan
6. Murugan Pugazh Pamalai (*Tamil*) by T. R. Viswanatha Sastri
7. The Bhagavat Bhajana Mandir, Mylapore—3rd year's issue

1932 Conference Concerts

23rd Dec. '32	**Master Radhakrishnan**	...	**Flute**
Conference Pandal	Mr. *Ernakulam* Krishna Iyer	...	Violin
	,, *Trichur* Sankara Menon	...	Mridangam
24th Dec. '32	**Mr. Musiri Subramania Iyer**	...	**Vocal**
Conference Pandal	,, D. Venkataswamy Naidu	...	Violin
	,, *Tanjore* Vaidyanatha Iyer	...	Mridangam
25th Dec. '32	**Mr. Swaminatha Pillay**	...	**Flute**
Conference Pandal	,, Jayarama Iyer (Kumbakonam)	...	Violin
	,, Kodandarama Iyer	...	Mridangam
26th Dec. '32	**Gayaka Sikhamani**	...	**Kalakshepam**
Conference Pandal	**Muthiah Bhagavatar**	...	(*Seeta Kalyanam*)
27th Dec. '32	**Mr. Palladam Sanjeeva Rao**	...	**Flute**
Conference Pandal	D. Venkataswami Naidu (*Vizianagaram*)	...	Violin
	Mr. Dakshinamurty Pillai	...	Mridangam
28th Dec. '32	**Gayana Patu Kirtana Patu**	...	**Kalakshepam**
Conference Pandal	**Sri Saraswati Bai**	...	(*Nandanar*)
29th Dec. '32	**Mr. B. S. Raja Iyengar**	...	**Vocal**
Conference Pandal	,, Rajamanickam Pillai	...	Violin
	,, Dakshinamurty Pillay	...	Mridangam
30th Dec. '32	**Vidwan Tiger Varadachariar**	...	**Vocal**
Conference Pandal	Mr. Papa (Venkatrama Iyer)	...	Violin
	,, Mani (*Palghat*)	...	Mridangam
31st Dec. '32	,, **Chembai Vaidyanatha Iyer**	...	**Vocal**
Conference Pandal	,, *Erode* Viswanatha Iyer	...	Violin
	,, *Palghat* Mani	...	Mridangam

1st Jan. '33 (4-15—8 p.m.)	**Mr. Veeruswamy** (*Tiruvidamarudur*) with accompaniments	.... **Nagaswaram**
Night 9-40 to 12 *Conference Pandal*	**Kalyani Daughters**	... **Dance**
2nd Jan. '33 *Conference Pandal*	**Mr. Chittoor Subramania Pillai**	... **Vocal**
	,, Rajamanickam Pillai	... Violin
	,, Venu Naicker	... Mridangam

The Academy's Concerts

18th Feb. '33 *Gana Mandir*	**Mr.** *Krovi* **Satyanarayana Murti**	... **Vocal**
	Varnasi Brahmayya	... Violin
	,, Ghantayya	... Mridangam
25th Mar. '33 *Gana Mandir*	**Mr. K. Rangachari** (*Annamalai Music College*)	... **Vocal**
	,, *Tirupparkadal* Srinivasa Iyengar	... Violin
	,, Sankara Menon	... Mridangam
13th April '33 *Gana Mandir*	**Gayaka Sarvabhauma** (*Paruppalli*) **Rama Krishna Pantulu**	... **Vocal**
	Mr. *Tirupparkadal* Srinivasa Iyengar	... Violin
	,, Venu Naicker	... Mridangam
15th April '33 *Gana Mandir*	**Prof.** *Sittar* **Hind Wahid Khan**	... **Hindustani Music** on Sittar & *Kacchap Veena*
16th April '33 *Gana Mandir*	**Mr. Sattur Krishna Iyengar**	... **Vocal**
	,, *Tirupparkadal* Srinivasa Iyengar	... Violin
	,, Venu Naicker	... Mridangam
24th April '33 *Gana Mandir*	**Competitions** *Judges*: **Mr. Tiger Varadachariar** Gayaka Sikhamani Muthiah Bhagavatar & Mr. T. V. Subba Row	... **Vocal**
16th July '33 *Gana Mandir*	**Sri Veena Dhanammal**	... **Veena**
4th August '33 *Gana Mandir*	**Students of the College** and **Prize winners**	**Vocal**
26th August '33 *Gana Mandir*	**Sri Bala Saraswati**	... **Dance** Bharata Natyam
16th Sept. '33 *Gana Mandir*	**Sri Jayammal** and **Sri Bala Saraswati**	... **Vocal** (*Padams* of Kshetragna)
23rd Sept. '33 *Gana Mandir*	**Mr. Gopala Iyer** *of Tanjore*	... **Flute**
	Master Sankaran ,,	... Violin
	Mr. Venu Naicker	... Mridangam

29th Oct. '33 *Gana Mandir*	**Mr. Papanasam Sivan**	... **Vocal**
	,, *Parur* Anantarama Iyer	... Violin
	,, Chidambaram Nataraja Iyer	... Mridangam
30th Oct. '33 *Gana Mandir*	**Mr. Narayana Iyer** (*Harikesanallur*)	... **Gotu Vadyam**
	,, Venkatesvara Iyer ,,	... Violin
	,, Appakutti Iyer	... Mridangam
11th Nov. '33 *Conference Pandal*	**Competitors**	... **Vocal**
22nd Dec. '33 *Conference Pandal*	**The Lady Students of the Teachers' College of Music**	... **Vocal**
	Sri R. Brahadambal	... ,,

1933 Conference Concerts

23rd Dec. '33 *Conference Pandal*	**Mr.** *Chembai* **Vaidyanatha Bhagavatar**	... **Vocal**
	,, D. Venkataswamy Naidu	... Violin
	,, *Palghat* Mani	... Mridangam
24th Dec. '33 *Conference Pandal*	**Sangita Ratna Prof. Abdul Kareem Khan** (*Miraj*)	.. **Vocal** (Hindustani)
25th Dec. '33 *Conference Pandal*	**Mr. Palladam Sanjivi Rao**	.. **Flute**
	,, D. Venkataswamy Naidu	... Violin
	,, Kodandarama Iyer	... Mridangam
26th Dec. '33 *Conference Pandal*	**Vidwan Tiger K. Varadachariar**	... **Vocal**
	Mr. Papa *alias* Venkatrama Iyer	... Violin
	,, *Palghat* Mani	... Mridangam
27th Dec. '33 *Conference Pandal*	**Brahmasri Gayaka Sikhamani L. Muthiah Bhagavatar**	... **Kalakshepam** *Akshaya Patra Mahima*
	Prof. Ratanjankar (*Principal, Marris College of Music, Lucknow*)	... **Vocal** (Hindustani) 9 p.m.
28th Dec. '33 *Conference Pandal*	**Sri Varalakshmi and Sri Saranayaki** (*Grand-daughters of Gowri, Kumbakonam*)	... **Double Dance**
29th Dec. '33 *Conference Pandal*	**Mr. Veeruswamy Pillai** (*Tiruvidamarudur*)	**Nagaswaram**
	,, Meenakshisundaram Pillai (*Needamangalam*)	... Dowl
	,, Muthu Veera Pillai	... ,,
30th Dec. '33 *Conference Pandal*	**Mr. Musiri Subramanya Iyer**	... **Vocal**
	,, *Semmangudy* Narayanaswami Iyer	... Violin
	,, Rangu Iyengar (*Kumbakonam*)	... Mridangam
31st Dec. '33 *Conference Pandal*	**Gayana Patu Kirtana Patu Sri Saraswati Bai**	... **Kalakshepam** *Chitrasenopakhyanam*